

## THE SULUK GAṬOLOCO, PART TWO

Translated by Benedict Anderson

### VI.

#### *Pangkur*

1. Their journey will not be described.  
But finally the santri three arrived  
Where they had long desired to go,  
The Pondok of Cèpèkan.<sup>107</sup>  
Three guru, very prominent, resided there,  
Kasan Mustahal one was called,  
The second Kasan Mustarib,
2. The third was Kyai Ngabdul Jalal.  
It was a famous place for education--  
Three hundred santri studied there.  
Now after Ngisa prayers,<sup>108</sup>  
Their salat<sup>109</sup> done, the guru three together sat  
Within the *langgar*<sup>110</sup> for instruction,  
Teaching the Pekih and Sitin,<sup>111</sup>
3. As well as every other kitab  
According to each several santri's wish.  
Now some were studying the texts  
Explaining the Qur'ān,  
Trick-questioning their comrades turn and turn about.  
Those santri who were satiated  
With learning the Sitin by heart
4. With jokes their recitation mixed,  
In Purwakanti meter supply phrased.  
Those santri who had fully mastered  
Text and interpretation  
Articulately argued with their teachers on  
The meaning of Qur'anic texts,  
Comparing illustrative cases<sup>112</sup>

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107. Cèpèkan is described as a "village."

108. I.e., 'īshā', the last of the five daily prayers required of devout Muslims. In Java, it is usually performed at about 7:30 p.m.

109. The salat (Ar.: ṣalāt, pl. ṣalawāt) is any one of the five required daily prayers, or, by extension, the five as a group.

110. *Langgar* are small Muslim prayer-houses separate from mosques. They are also frequently used for religious instruction.

111. See above at n. 15.

112. This seems to refer to Qiyās, interpretation using analogy and comparison between various classical commentators on the Qur'ān and fiqh.

5. As they had come to know them, while  
Still other students argued over texts  
And what their essence truly was.  
Tumultuous the war  
Of words, as all approached the guru. Suddenly  
The din was interrupted by  
The entry of Ngabdul Jabar
6. Amat Ngarib, Ngabdul Manap,  
With their six escorts following in their train.  
On entering the yard, they said:  
"Uluksalam!" To which  
Salute "*Salam ngalaikum!*" came in swift response.<sup>113</sup>  
At this the students closed their books  
And all the recitations ceased.
7. The three climbed up the langgar steps  
With hearty handclasps greeting those inside.  
When all in order sat, to them  
Said Kasan Mustahal:  
"With what intent have you come here so late at night?  
What time of day did you depart  
From Rejosari where you live?"
8. Ki Ngabdul Jabar answered him:  
"At six o'clock, just after Subuh prayers.  
And we have come so late at night  
Because our journey was  
Delayed by meeting with a man unmannerly.  
His name is Gatoloco and  
He's pasty-faced, unkempt, and rude.
9. "A devil through and through, a son  
Of Satan,<sup>114</sup> wielding knife and hatchet!  
The sarak of the Messenger  
He likes to snatch away.  
What's good he slashes down, what's true he snaps,  
He fells what's not yet fallen down,  
He robs religion of its riches.
10. "By him our sarak all are scrapped,<sup>115</sup>  
Our bans abandoned, smashed to bits, and all  
Our reckonings are wrecked. For him  
We had brief answer, but  
Tongue-tied were we, unable to rebut his words.  
All that's taboo to booty turned!<sup>116</sup>  
The sarak and sirik destroyed!

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113. One Javanization of the classical Arabic-Islamic exchange of greetings:  
*as-salāmu ʿilai-kum* and *wa- ʿilai-kum as-salām*.

114. *Anak belis*. Belis is a Javanization of the Arabic word for "devil"--*iblis*.

115. A rough, free translation of the punning: *Sakèhé sarak linarak / Kèhing sirik lebur dèn ora-arik / Sedaya pingil kapingul*.

116. The punning Javanese is: *Gungé karam rinampasan . . . [r(in)am-pasan]*.

11. "In truth, a treasonable wretch!  
No reason he agrees on; knowledge he  
Does not acknowledge. Every text  
Is vexed with ridicule,  
Chapter and verse's sense reversed, perversely capped.  
Almost his match, we were dispatched,  
And bellowing at him, bowled over.<sup>117</sup>
12. "We dared to challenge, but we lost.  
We could not stand his shaming mockery!  
Each thrust he parried easily,  
Outpointing all our points.<sup>118</sup>  
Each curse he managed to reverse on our own heads.  
And when he aimed to strike, he struck  
So hard, we risked becoming maimed.
13. "In knowledge we were overcome,  
Not even winning momentarily.  
We therefore prayed to Hyang Agung  
That all our lifelong lives  
We never would encounter him again; but if  
We meet him we will turn aside;  
Sitting beside him, we will move.
14. "From awe of him we've gone quite mad.  
In dreams we see ourselves humiliated!"  
To all this Kasan Mustahal,  
Ki Ngabdul Jalal and  
Amat Mustarib listened well.<sup>119</sup> Beyond all measure  
Were these santri enraged. To twitch  
The corners of their lips began.
15. Their eyes burned fiery-red like coals.  
Kasan Mustahal furiously declared:  
"It's only what you three deserve,  
You santri without wit!  
Though shaven, you're not shaven clean. Your witless minds  
Are closed, you blockheads! All you want  
Is at *kenduri* to preside!<sup>120</sup>

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117. Once again, I have attempted to replicate freely the rolling play of the Javanese: Tuhu lamun jalma nakal / Kèhé ngakal sinrékal amutakil / Sakèhé kawruh kabutuh / Sagung lapal kapingkal / Kèhing dalil ketail lan misilipun / Sun mapak-mapak kèdekan / Nyengkrak-ngengkrak katindh.

118. Sakèhé sabab kajawab / Gungé pisuh bisa misuh bali mungkul / Ing sirah iku dèn arah / Nempiling angarah jiling.

119. The author (or the scribe) has begun a confusion which does not end here. The third of the second group of guru is, as we have seen in stanza 1 above, called Kasan Mustarib; "Amat" is borrowed from the name of the third man in the first group of guru, namely Amat Ngarib.

120. A *kenduri* is a simple form of ritual, for curing and other largely domestic occasions. Its centerpiece is a communal meal at which Islamic prayers are said. The innuendo here is that the recently-defeated guru exploit what little Islamic knowledge they have to eat at other people's expense.

16. "You should not be allowed to teach.  
Your ngèlmu tells you only how to beg!  
You're capable of nothing more  
Than squatting in the yards  
Of others with a bag for rice, both fresh and stale! <sup>121</sup>  
Your limit's the *kabula*-prayer;  
Beyond '*lam jakunil*' you're stuck! <sup>122</sup>
17. "How can you be compared to us--  
Gray-bald as bondol-birds, by Ngèlmu grazed? <sup>123</sup>  
Our turbans are so white because  
Our words are bright. If we're  
Defeated, we take profit from the parallels. <sup>124</sup>  
That's why our skull-caps look so like  
Colanders woven from rattan.
18. "Collect the santri of the realm! <sup>125</sup>  
With ease of knowledge we'll illuminate  
Whatever is above, below.  
Our coats are velvet red  
Because we read the nature of what's rough, what's smooth; <sup>126</sup>  
Our sashes polèng multicolored <sup>127</sup>  
Because our ngèlmu is complete.
19. "The knowledge of the Dutch, Chinese,  
Bengalis, Kojas, Turks, and Tamils all <sup>128</sup>

121. I.e., the defeated santri are professional beggars who go round with collection-bags prepared, ready to accept anything donated, even if it is already stale.

122. *Dunga kabula* (probably deriving from the Arabic *qabūla* "may it be acceptable"), is evidently a simple prayer made with the presentation ritual offerings to ask the blessing of Allah; *lam jakunil* is a Javanization of *lām yakun al-lazīna . . .* ("Those who disbelieve . . ."), the opening words of the 98th *sūrah* of the Qur'ān. Van Akkeren (p. 129) explains that traditionally the initial "course" of teaching Qur'ānic recitation ended with this *sūrah*.

123. I found no way to translate this passage even half-satisfactorily. The male *bondol* bird, so van Akkeren reports (p. 130), is brown, with a white head. Kasan Mustahal not only makes a visual comparison between the bald-shaven guru and bondol-birds (for purposes of punning alliteration), but suggests that the guru are bald because their learning is so elevated that their heads "hit" the heavenly Knowledge.

124. I.e., the systematic reasoning by analogy and comparison in the old-style Islamic schools. The translation of the lines above is quite free in an attempt to keep the punning flavor of the Javanese: *Mila gundul bondol kasundal ngèlmi / Mula putih srebaningsun / Tèh-tèh gunging wicara . . .*

125. This line and the previous one attempt to replicate the alliterations of: *Penjalin dèn anam irig / Kerigen santri sapraja . . .*

126. As above. The Javanese is: *mila klambi gembayak / Bisa biyak kawruh agal lawan alus . . .*

127. On *polèng*, see above at n. 20.

128. Cf. n. 71. I have translated *Keling* as "Tamils," though I suspect it was used in the nineteenth century, as today, to mean "Indians" in a quite undifferentiated way.

- We three have mastered thoroughly,  
 We have them in the bag.<sup>129</sup>  
 We've studied them from youth to blear-eyed age; so too  
 The ngèlmu of the Javanese,  
 For we are Javanese ourselves.
20. "Our sarongs are so broad and wide  
 Because we're clothed in knowledge broad and deep.<sup>130</sup>  
 We've mastered all the Javanese  
 And Arab sciences.  
 Prayer-beads we hold in hand as instruments to count,  
 Since countless are the things we know,<sup>131</sup>  
 In not the least thing fallible.
21. "We stride on wooden clogs because  
 Our prideful knowledge overrides all else.  
 Staves we employ as canes, because  
 We're stable, staunch and true.<sup>132</sup>  
 Illuminating what's within, without, above,  
 Below. So should we lose the day  
 To some extremely evil being
22. "The whole world would be scandalized!  
 Therefore go forth and seek the whereabouts  
 Of this man Gaṭoloco. We  
 Would dearly like to know  
 What kind of man he is who's so unmannerly!"  
 Ki Amat Ngarib said to him:  
 "Just now we saw him close behind,
23. "Our footsteps following from the rear.  
 I'm confident that at the opium-den  
 Of Kiṭa Pungkur he will lodge<sup>133</sup>  
 This night." Replied Kasan  
 Mustahal: "If he dares come here, I'll twist his ears!  
 I'll challenge him to a debate!  
 His fall will mean I'll hook his lips!<sup>134</sup>
24. "I'll treat him like an animal!"  
 That night is not described, but the next day,  
 After the Subuh prayers, they bade  
 Three pupils: "Go! Seek out

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129. Perhaps an unwarranted anachronism--but the Javanese does literally say: tak simpen anèng kasang.

130. A loose attempt at replicating: Mula bebed sarung amba / Wus anyarung kawruh kang dakik-dakik . . .

131. As above. The Javanese goes: Mula tesbèh sun-cekeli karya étung / Netes kabèh kawruhingwang.

132. As above. The Javanese goes: Mula anumpak gamparan / Sakawruhku wus paḍa anungkuli / Mula ecis tekeningsun / Kumecris datan cidra. . . .

133. I am uncertain whether this is correct. It may mean the town (kiṭa) of Pungkur. Van Akkeren treats it as I have done.

134. I.e., pierce the two lips with a hook, like a camel.

- That fellow Gaṭoloco. When you meet with him,  
Bring him into our presence here!"  
The pupils three set off at once.
25. Their journey's not described. But in  
Their travels came the students three at last  
To Kiṭa Pungkur's opium-den.  
Inside the gambling-room  
They went, and found a man with gray, decaying skin.  
They questioned him and asked: "Are you  
The one called Gaṭoloco, sir?"
26. He answered: "Yes, indeed I am!"  
Gently the students three invited him:  
"Please quickly come with us! You've been  
Invited by our guru--  
The greatest of them is Kyai Kasan Mustahal,  
Then Kyai Ngabdul Jalal, the third  
And last is Kyai Mat Mustarib.<sup>135</sup>
27. "Follow our footsteps as we go!"  
Ki Gaṭoloco fiercely answered them:  
"It's hard for me to go, for my  
Addiction's very great.  
But if you're really forcing me to go, then please  
At least your skullcaps let me borrow,  
And I will pawn them ere we leave.
28. "They'll surely buy three opium-wads.<sup>136</sup>  
You can redeem them later for yourselves.  
Your teachers I will only meet  
Once I feel I am high.<sup>137</sup>  
If you do not agree, I cannot go. For I'm  
Too najis and makruh to meet  
The teachers of young men like you."
29. When the three students heard these words,  
Within their inmost hearts they grumbled: "If  
Our skullcaps we don't yield, it's clear  
He won't go back with us.  
And in that case we'll certainly be scolded by  
Our teachers; yet surrendering  
Our skullcaps is a shameful act.
30. "But even though we're made ashamed,  
At least we'll get the praises of our teachers."  
Their skullcaps they removed at once:  
"Here! Pawn them if you will!"  
He pawned them for two opium-wads, then made the mix.

135. A scribal confusion, see above at n. 119. The name should be Kasan Mustarib.

136. The Javanese actually has the technical term *timbang*, the equivalent of one *mata*, or 0.386 grams. According to Rush, "Opium Farms," p. 27, this would be about 5 times the morphine content of a normal analgesic.

137. Perhaps a pardonable anachronism for: Wis krasa mendem aku.

- One knee drawn up, he sat, inhaled,  
Leaning his head against a stool.
31. And when his craving was fulfilled,  
He tucked his opium-pipe inside his sash,  
And went his way, escorted by  
The students three. They came  
At last to Cèpèkan, to Kiṭa Pungkur nigh.  
And when Kyai Kasan Mustahal,  
And Kyai Amat Mustarib, not<sup>138</sup>
32. To speak of Ki Ngabdul Manap,<sup>139</sup>  
Saw what a hideous man was drawing near,  
Ki Kasan Mustahal addressed  
Both Kyai Ngabdul Jalal  
And Kyai Amat Mustarib<sup>140</sup> thus: "It's not at all  
Appropriate that someone who  
Looks like this fellow come near us,
33. "Nor to our langgar entry gain.  
He'll make it najis and makruh." Replied  
Kasan Mustarib: "Though he be  
Both najis and makruh,  
His coming here was at your will. So summon him!  
Into the langgar let him come,  
But bid him sit some distance off,
34. "Not close to where we are; and when  
He's gone, we'll have his sitting-place washed clean."  
Then to the stranger spoke he thus:  
"Step up here, ugly wretch!  
Sit down beside the *jrambah*'s<sup>141</sup> northern edge!" At once  
Ki Gaṭoloco found his place  
Within the langgar, and sat down,
35. Against the northern pillar resting,  
His opium-pipe still stuck inside his sash.<sup>142</sup>  
He struck a flame, between his lips  
Then placed a cigarette  
One finger-thick.<sup>143</sup> In billowing clouds the smoke coiled up  
Throughout the *jrambah* penetrating,  
Its odor musty-damp and charred.

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138. A scribal confusion, see above at n. 135. The name should be Kasan Mustarib.

139. As above. The name should be Ngabdul Jalal.

140. As above at n. 138.

141. A *jrambah* seems to be a kind of raised floor.

142. Rush, "Opium Farms," p. 23, notes that the *punakawan* (clowns) in nineteenth century wayang iconography frequently had opium-pipes tucked in their belts or sashes, instead of machetes or swords.

143. Probably the cigarettes with opium-soaked tobacco mentioned by Rush ("Opium Farms," p. 27) as in widespread use in nineteenth century Central and East Java.

36. The santri held their noses tight.  
Some of them shifted from their sitting-places.  
Kasan Mustahal asked: "You there!  
What do you call yourself?"  
The stranger answered: "Gaṭoloco is my name."  
Ngabdul Jalal broke in: "What's that  
You carry tucked inside your sash?"
37. "It is my opium-smoking weapon.  
Its character is clarity of mind.  
The knob-like thing protruding from  
Below is called the 'bowl.'  
By it the goal of highest knowledge I attain.  
The powder,<sup>144</sup> called *candu bakal*,  
I mix with *awar-awar* leaves<sup>145</sup>
38. "Which ward off trouble very well.  
But should these bullets be exposed to flame,  
Then comes the Wrath.<sup>146</sup> The bullets are  
Rolled opium-balls, in truth.  
And when the weapon's loaded, at the flame I aim;  
My tongue's tip is the trigger, and  
My breath lets fly. God's Being is
39. "The name for being-without-breath.<sup>147</sup>  
The rasa three dissolve, becoming one.  
My mouth's roof is the door through which  
My body's penetrated.  
My skin, my flesh, my bones and marrow are pervaded,  
My heart becomes so clear and bright,  
My thoughts no longer burden me."
40. Gently Ki Ngabdul Jalal said:  
"In knowledge do you aim to rival us?  
The sarak of the Messenger  
Of God dare you insult?  
Do you have life eternal without death? Have you  
No fear that you will go to Hell?  
Do you not long to enter Heaven?"
41. Sharply Ki Gaṭoloco spoke:  
"How could I in such matters pick and choose?  
The Most High has ordained that all  
Grief and calamity  
Are the possessions of the dead; contrariwise

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144. By "powder" is meant "gunpowder," in line with the general analogy drawn in this stanza between shooting a gun and smoking opium.

145. The leaves of the *awar-awar* tree, laced with opium, made a chewable mixture called *tiké*, which was widely popular among the rural poor in nineteenth century Central and East Java. See Rush, "Opium Farms," pp. 25-29.

146. *Bendu* here refers to divine wrath.

147. I.e., a deep meditative trance, here assimilated to being under the influence of opium.



- All excellence and glory are  
The sole possessions of the living.
42. "If those who live have grief to bear,  
It is the product of their own self-will,  
The source of all their suffering.  
The Lord Most Glorious<sup>148</sup>  
Is nought but mercy and compassion. Yet  
These qualities lie hidden, to  
The outward eye invisible."
43. His discourse he continued thus:  
"You speak of Hell and Heaven in such terms  
As if they were far off. In fact,  
They're here before our eyes.  
The man who in this life enjoys good fortune has  
Already entered Heaven, while  
The one who lives in misery
44. "Already languishes in Hell."  
The santri three replied in anger: "Hell  
And Heaven in the future come,  
The timeless afterlife!"  
Ki Gatoloco roared with laughter: "What you call  
'The future' does not actually  
Exist, only 'the now' exists."
45. Angry, the santri three replied:  
"Noxious is this man's speech! For he denies  
The sarak of the Messenger,  
The Will of the Most High.  
We're duty-bound to kill this wretch; for if  
He is allowed to live much longer  
He will depopulate our mosques!"
46. Ki Gatoloco firmly said:  
"No need to take the trouble to destroy  
Me, whether using spear or kris!  
I am already dead."  
Enraged the santri bellowed: "This is just your way  
Of putting it! Imagine! Here's  
A corpse who has a blathering mouth,
47. "A body too, intact, just like  
A statue's." Gatoloco softly spoke:  
"The death of animals comes when  
Their bodies decompose.  
The death of trees comes when they lose their sap; the death  
Of sétan when they disappear.  
But, as for me, I have no form
48. "Substantial, and yet nothing's lost.  
And at this moment I am dead, for all  
The passions of my heart are dead,  
And all that leads astray.

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148. Kang Mahamulya.

- What lives are truthful intellect and consciousness.  
 Yet these are from the soul distinct.<sup>149</sup>  
 Of this the outward sign created
49. "Is what we call the *sahadat*<sup>150</sup>--  
 The servant and the master separate.  
*Sah* means 'apart,' and *dat* the rule<sup>151</sup>  
 The Messenger for us  
 Provides. Now if the body's separated from  
 The soul, the senses, and the Light  
 Of Life, where then can they be found?"
50. In answer said the santri three:  
 "Our bodies mingled with the earth are found,  
 While these our senses facultative,  
 Together with our Light  
 Of Life, are by our souls transported up into  
 The highest sphere of Heaven's bliss,  
 Led by the Angel Gabriel.
51. "The souls of pious Muslims who  
 Fulfill the five salat,<sup>152</sup> and persevere  
 In conscientious praying find  
 Acceptance with the Lord.  
 And those who keep the fast, and with untroubled hearts  
 Devoutly the kitab recite,  
 They're all transported up to Heaven.
52. "They are belov'd of Allah, for  
 The Lord's commandments they obey always.  
 All that we've mentioned up to now  
 Are His rewards to us.  
 As for the souls of unbelievers, who reject  
 The sarak of the Messenger,  
 They're plunged deep into blackest Hell.
53. "They have denied the Messenger!  
 Such souls are surely enemies of God!"  
 Quickly Ki Gatoloco said:  
 "It seems that in your view  
 Allah has enemies, whom you call infidels.<sup>153</sup>

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149. The technical terms here are *budi* (intellect), *pangerti* (consciousness, awareness), and *suksma* (soul), though none of these translations is at all satisfactory, since they derive from an utterly different conception of the nature of man and the universe.

150. *Sahadat*, a Javanization of the Arabic *shahādah* (evidence), is an abbreviated reference to the *Kalimah Shahādah* (literally, Word of Evidence), the usual term for the Islamic declaration of faith: "I witness that there is no god but Allah; I witness that Muhammad is His Messenger." Gatoloco's esoteric interpretation depends on reading *sah* as implying *pisah* (separated) and *dat* as *adat* (customary rules).

151. This is the first reference in the text to the famous *kawula-gusti* dyad of Javanese social and mystical thought.

152. For salat, see n. 109.

153. I.e., *kapir* (infidels).

- If so, you're surely questioning  
Th' omnipotence of Hyang Widi--
54. "His universal order too!  
The infinite variety of things  
Is his creation. After all,  
Who made the infidels?  
Who gave them life, who granted them their measure of  
Good fortune and adversity?  
Who else but Lord Allah alone?
55. "Suppose Lord Allah really had  
As enemies such renegades of God,  
It would have been far better not  
To have created them  
At all! Thus would He have no enemies! By your  
Own argument, your Allah must  
Be very stupid, lacking sense,
56. "Enjoying causing strife, against  
The infidels good Muslims always pitting!  
My Allah is quite different,  
A master of the craft  
Of granting his entire *ummat*'s desires.<sup>154</sup> For Him  
'Muslims' and 'infidels' do not  
Exist, but only differences of faith.<sup>155</sup>
57. "The meaning of the word 'religion'  
Is to act right towards the Lord Most High.  
Thus any kind of prayer is good,  
So long as it's sincere,  
And faithful to the teachings of the ancestors.  
But one who changes his religion  
And shuns what he's inherited,
58. "That person is the unbeliever;  
For he rejects the Will of the Most High--  
Like your religion here which leads  
You to repudiate  
Your ancestors, and thus what God's decreed. So, when  
You call on Him, it's all in vain.  
You do not call Him by His name.
59. "And when you claim that you can say  
That unbelievers' souls are sent to Hell,  
While souls of good Mohammedans  
Are carried straight to Heaven--  
Have you yourselves experienced death, that you can tell  
What Hell and Heaven truly are?  
Have you seen both with your own eyes?"
60. Kasan Mustahal thus replied  
To him: "It's in our kitab so laid down!"

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154. The author sardonically uses the Islamic term for the Muslim community to refer to the whole of humankind.

155. I have translated *agami* here by "faith," in the technical sense of the word.

Laughing Ki Gatoloco said:  
 "Accursèd santri, what  
 By ink and paper is expressed alone you trust!  
 They're made by people overseas,<sup>156</sup>  
 And not your ancestors' bequests.

61. "They bid you speak the Arab tongue;  
 Your own books you know nothing of. Will all  
 The lore you've gained from foreign books,  
 Your prayers and zikir-chants,  
 Which you intend to utilize when you are dead  
 As presents to the One Most High,  
 In hope of gaining special grace--
62. "Will they be found acceptable  
 To Him as presents? They *belong* to Him!  
 For all your invocations and  
 Your prayers and zikir-chants  
 Are the possessions of Almighty God. So if  
 You offer them to Him as gifts,  
 Returning to Him what is His,
63. "His Anger you will surely feel.  
 He knows them very well Himself! Besides,  
 They all belong to Him." Now came  
 Ki Ngabdul Jalal's turn:  
 "You don't believe the kitab of the Messenger  
 Of God!" Ki Gatoloco said:  
 "Indeed I do believe in them!
64. "But after you have looked at what  
 Is said in ink on paper, then subject  
 Your thought to judgment by the *rasa*  
 Suffusing every word.  
 And then again, just now you claimed that when the time  
 For you to die arrives, you'll have  
 Provisions for that final journey.

## VII.

### *Asmarandana*

1. "Well may you keenly yearn for such!  
 For later, when you come to die,  
 That inner *rasa* of your being;  
 The Light of Life your body bears,  
 Your inward consciousness--  
 Your soul<sup>157</sup> will carry them aloft,  
 Ascending to the highest heaven
2. "With Ngijrail<sup>158</sup> escorting you  
 To pay respect to the Most High.

156. I.e., *wong sabrang*--everyone in the world who does not live on the island of Java.

157. I.e., *suksma*--see n. 149 above.

158. *Jabrā'il*, or *Jibrīl*, the archangel Gabriel in Islamic form.

In such a case, undoubtedly  
 Not merely in this world alone  
 You'll prove a cheat, but in  
 The next you'll also be a thief,  
 Appropriating what's not yours.

3. "For in this world below you hold  
 In your possession stolen goods,  
 Which you've not bought, nor borrowed, nor  
 Created, daily using them.  
 So in the after-world  
 You'll bring with you what is not yours,  
 In this world and the next a thief.
4. "In vain you bend your bodies double,  
 In the salat<sup>159</sup> to Mecca facing,  
 While doubly muttering in prayer  
 The Alip Elam<sup>160</sup> syllables.  
 For their true meaning is:  
 Take knowledge of your origin,  
 Of life and of its vanishing.
5. "The meaning of the hours you have  
 Misread, interpreting amiss  
 The origins of subuh and  
*Luhur, asar, mahrib*, ngisa.<sup>161</sup>  
 All this is profitless.  
 For every living being knows  
 The hours' true meaning by the nose.<sup>162</sup>
6. "As things now stand, you're simply the  
 Obedient servants of these hours,  
 But not obedient to their Maker,  
 By night and day obsessively

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159. For salat, see n. 109 above.

160. A fascinating passage. *Alip Elam* is a Javanization of *alif, lām, and mīm*, three Arabic letters, corresponding to A, L, and M, which occur at the start of sūrah 2, 3, 29, 30, 31, and 32 of the Qur'ān. Muhammad never explained the meaning of these mysterious letters, so they have been subject to varied interpretations. Some suppose that they stand for Allah, Latīf (Gracious) and Majīd (Glorious). Others say they stand for *ana'llāhu a'lamu* (I am the God who knoweth). In a play impossible to translate into English, Gaṭoloṇo reads Alip Elam as *lapal*, a word meaning a *mantra* or an esoteric prayer. But a *lapal* is in fact often a(ny) Arabic phrase --powerful precisely in its incomprehensible foreignness.

161. These are the Javanese names for the five times of the day at which pious Muslims are supposed to pray. For subuh and ngisa, the first and last of these times, see n. 18 and n. 108 above. *Luhur* is the equivalent of the Arabic *zuhr*, shortly after midday; *asar* (Ar.: *ʿaṣr*), between 3 and 4 p.m.; and *magrib* (Ar.: *maghrib*), at sunset.

162. An attempt at replicating the play by inversion of: sipat urip darbé irung. It is through the nose that life's breath passes. In Javanese mystical thought and meditative practice it therefore assumes a central place.

Preoccupied with them,  
Not mindful of your origin,  
Of life and of its vanishing.

7. "In truth, your body's *rasa* lies  
In the possession of the Prophet.  
The Light of Life within it lies  
In the possession of the Lord.  
Your inward consciousness  
Muhammad has disposal of.  
What's yours is only your *pengrasa*.<sup>163</sup>
8. "And yet you carry them with you.  
But if you do not give them back  
To Him who truly owns them, if  
These three essential borrowed things  
You still retain, how will  
You find it possible to die?"<sup>164</sup>  
On hearing this the *santri* three
9. Upon the ground their skullcaps hurled  
And with harsh words addressed him thus:  
"To whom should we return them? For  
We have no sense of getting these  
Three vital things in loan!"  
Ki Gatoloco laughed and said:  
"In truth you have no eyes to see!"
10. "The day-bright from the sun derives  
Its origins and vanishes  
Whene'er the sun departs with it.  
So too the moonglow, from the moon  
Originating, with  
The moon departs and vanishes,  
Returning to its provenance."
11. Enraged the *santri* three replied:  
"Why is it then you don't return  
The *rasa* of your body, and  
Your Light of Life, and what you call  
Your inward consciousness,  
Back to the One who owns them all?"  
Annoyed, Ki Gatoloco said:
12. "Indeed I would not dare return  
These gifts before the time is due.  
So long as there is no request  
For them, I might be thought to have  
Rejected all His love  
For me and thus incur His wrath."  
Smoothly replied the *santri* three:

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163. This appears to mean the lowest, most "material" of the spiritual faculties in man's nature; perhaps close to "sensual awareness."

164. I.e., in the mystical sense.

13. "The kitab we have spoken of,  
Deriving from the Messenger,  
Prescribe, and give commandment to  
The ummat<sup>165</sup> of Muhammad that  
All men and women who  
Have reached maturity of years  
Must always faithfully perform
14. "Each day the five devotions at  
The hours of subuh and luhur,  
Asar, magrib and ngisa too.  
For subuh two *rakéngat*<sup>166</sup> are  
Required in honor of  
The Prophet Adam, honor due  
Because the Prophet Adam was
15. "The ancestor of all mankind;  
On him was death bestowed by God.  
As for the salat at luhur,  
Four are the *rakéngat* required.  
The Prophet Ibrahim<sup>167</sup>  
Is he to whom we reverence make.  
The reason for our reverence is
16. "That Ibrahim the Prophet is  
Acknowledged as the friend of God.  
As for the salat at asar,  
Four are the *rakéngat* required.  
The Prophet Yunus<sup>168</sup> is  
The one to whom this honor's due.  
The reason for our reverence is
17. "That a reminder he provides  
To all the people on this earth  
That, if they are afflicted sore,  
It's best they bow themselves before  
The One Most Excellent,  
Just as the Prophet Yunus did,  
When he was swallowed by the fish.
18. "For in the middle of the sea  
He bowed himself before the Lord,  
And from disaster thus was saved.  
As for the salat at magrib,  
The *rakéngat* are three.  
The Prophet Kalamulah<sup>169</sup> is  
The one to whom this honor's due.

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165. See n. 154 above.

166. *Rakéngat* is a Javanese version of the Arabic *rak'ah*, a prescribed section of the daily prayer.

167. I.e., Ibrāhīm, or Abraham.

168. I.e., Yūnus, or Jonah.

169. I.e., Kalāmu'llāh--The Word of God, one title for the Qur'ān.

19. "The reason why we honor thus  
The Prophet Kalammolah is  
None other than that Musa<sup>170</sup> is  
Acknowledged as God's Messenger.  
As for the ngisa prayers,  
The rakéngat are four, and he  
To whom our veneration's due
20. "Is Ngisa,<sup>171</sup> Allah's Spirit, and  
The reason why due reverence  
We make to him is that he is  
As Allah's Spirit recognized,  
Since by Muhammad was  
The ummat of believers told  
To bow themselves before this prophet."
21. To them Ki Gaṭoloco said:  
"If this is how your prophets rank,  
Muhammad has the lowest place,  
Since he commands the ummat to  
Prostrate themselves before  
These other prophets, not before  
The Messenger of God himself.
22. "This being so, then you obey  
An order which is out of place;  
And insofar as you do this,  
You're not the ummat of Muhammad,  
For you do honor to  
The other prophets, and you make  
No homage to the Messenger.
23. "According to what I've been told,  
The truth is that the Messenger  
Changed the *saréngat*<sup>172</sup> totally.  
All the *saréngat* given by  
The prophets after Adam--  
Nuh,<sup>173</sup> Musa, Ngisa, and, not least,  
The prophet Ibrahim himself--
24. "All these *saréngat* were transformed  
Completely by the Messenger.  
Thus anyone who still adheres  
To the *saréngat* of the Five  
Remains a kaffir, for  
His acts of veneration are  
Not offered to the Messenger.
25. "How stands it then with the salat  
Which to Muhammad you devote?"

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170. I.e., Moses.

171. I.e., 'Īsā, or Jesus.

172. *Saréngat* is a synonym for *sarak*, the formal prescriptions of Islam.

173. I.e., Nūḥ, or Noah.



Slowly the guru three replied:  
 "Our salat's the Salat Witri<sup>174</sup>--  
 It's done as time permits."  
 Softly Ki Gatoloco said  
 To them: "Again you've got it wrong!

26. "If that's the salat that you do,  
 You give no honor to Muhammad;  
 For since you stubbornly persist  
 In honoring the other prophets,  
 How do you homage make  
 Unto the Messenger of God?"  
 To this the santri three replied:
27. "By doing the Salat Witri,  
 Appropriate for all occasions!"  
 Ki Gatoloco answered them:  
 "Wrong-headed santri all of you!  
 The Lord Muhammad was  
 The final prophet of the line,  
 And one with those who came before.
28. "In no way wrong are his commands  
 In the kitab inscribed so clear.  
 From you yourselves the error comes!  
 Five times each five and twenty hours  
 You're bidden to bow down.  
 Each morning at the subuh hour  
 To Adam you must homage make.
29. "Now this is not the Prophet <sup>ʿ</sup>Adam,  
 But rather <sup>ʿ</sup>Adam<sup>175</sup>--nonexistence  
 Existing to eternity.  
 The reason for our homage is  
 That He has power to  
 Make darkness disappear and to  
 The radiance of the sun give place.
30. "Our homage is in gratitude  
 To the Most Glorious One, because  
 Through Him the sun was born and cast  
 Its radiance o'er the universe.  
 Thereafter gradually  
 The sun ascended heaven's height,  
 Subjecting to itself the world.
31. "Its heat became exceeding great,  
 Because of Allah's will alone--  
 It only did what it was bound

---

174. *Witri* comes from the Arabic *witr*, meaning "odd number." *Ṣalāt witr* are additional prayers beyond the five prescribed, often made during the night, and characterized by the recitation of odd numbers of *rak'at*.

175. The play here is that the Javanese word *adam* can represent both the Arabic *Ādam* (Adam) and *ʿadam* (a philosophical term meaning "nonbeing" or "being without form," the opposite of *wujūd*).

To do. But humankind the whole  
World o'er was grievously  
Afflicted by its burning rays.  
Accordingly the Messenger

32. "To the ummat commandment gave  
That they prostrate themselves before  
The Ruler of the Universe  
With four rakéngat; and he bade  
Them to recite this prayer:  
'O may this heat diminished be,  
To wit, the great heat of the sun.'
33. "He bade them also: 'Beg that He  
Ascendancy<sup>176</sup> eternal keep,  
No less ascendant than the sun.'  
Thereafter gradually the orb  
Dipped slowly downward, till  
Its place was rather low<sup>177</sup>--by men  
This hour is therefore called asar.
34. "Observing this the Messenger  
To the ummat commandment gave:  
'As one prostrate yourselves again,  
Imploring Him to make the sun  
Abide eternally!  
And pray that its ascendancy  
No less eternal shall remain,
35. "'So that the One Most Holy not  
Reward you in a lowly fashion  
And your high eminence not fade.'  
Thereafter slowly further sank  
The radiant sun--and men  
Call this the daylight's end, for by  
This name mankind shall comprehend<sup>178</sup>
36. "The matchless power of Hyang Widi,  
Which into being summons light  
And dark, and makes both low and high.  
(The meaning of the light is life,  
While dark death signifies.)  
The Prophet, seeing all of this,  
To his ummat thus gave command:
37. "'Prostrate yourselves yet once again  
To Him who rules the universe.  
Peerless indeed His power divine,  
Which can create both dark and light,

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176. Gatoloco interprets the name of the mid-day prayer luhur as connected to *kaluhuran* (eminence, glory, superiority).

177. Similarly he reads the name of the afternoon prayer asar as connected to the Javanese *asor* (low).

178. By the slightly awkward juxtaposition of "end" and "comprehend" I have tried to replicate the play of "wong akèh ngarani surup / Kabèh paḍa sumurupa."

- And thereby life and death,  
As well as making low and high.'  
Thereafter slowly from the sky
38. "The sun began to disappear,  
The darkness grew more visible,  
Suffusing all the universe.  
All living beings then were sore  
Afflicted without cease,  
Because of the impending dark  
And the departing of the sun,
39. "For fear it might not rise again.  
Muhammad therefore gave command  
To the whole ummat's membership:  
'Prostrate yourselves again to Him  
Who is Most Glorious.  
Entreat Him to bestow a light  
No less bright than the sun itself.'
40. "The whole ummat did as he bade;  
They made entreaty to the Lord,  
Their pleas accompanied with tears.<sup>179</sup>  
And by the mercy of the Lord,  
Who gave the moon its being,  
The pitch-black darkness of the night  
Was thereby half-way banished,
41. "And by the moon's soft glow replaced.  
Delighted were the hearts of men  
With Allah's moon, its rays so bright  
And clear, yet without heat, its one  
Defect its variation.  
That's why men call it *santun*<sup>180</sup>--for  
It changes shape with changing days.
42. "What 'moon' thus means is 'mutable.'<sup>181</sup>  
Ki Ngabdul Jalal gently spoke:  
"In what kitab is this laid down?"  
To him Ki Gatoloco said:  
"It's called Bahrulkalbi.  
Bahrul, interpreted, means 'sea,'  
Bahrulkalbi<sup>182</sup> thus signifies
43. "That like the ocean is the heart,  
Immense its limitless expanse,  
Uncountable the things in it."  
Hasan Mustarib asked: "I take  
It then you do not pray?"  
Ki Gatoloco said to him:  
"Perpetual is my sembah.

---

179. Gatoloco reads *ngisa* as deriving from *nangis* (to weep).

180. *Santun* means "change" in Javanese. It is also a *krama* variant for "moon."

181. An attempt to replicate the play of: *Tegesé sasi sesilih* . . .

182. *Bahrulkalbi* is a Javanization of *Bahru'l-qalb* (sea of the heart).

44. "My homage is a homage of  
The consciousness; my *kiblat*<sup>183</sup> is  
Towards the center. Every breath  
Is a prostration--that which from  
The crown<sup>184</sup> arises is  
My homage to the Lord; and that  
Which from my heart-beat comes is made
45. "Unto Muhammad. From my mouth  
Each breath the Messenger extols.  
The exhalation of my nose  
A sign reveals and is the thread  
Of Life itself. That's why  
The dying man with his last breath  
The phrase Allah Hu Allah cries."<sup>185</sup>
46. Hasan Mustarib said: "Not so!  
For long before the Messenger  
Was born, or his Companions true,  
The moon, the radiant sun, the stars,  
The universe itself  
Were all created. Thus the sun  
Is far more ancient than Muhammad."
47. Ki Gatoloco answered him:  
"You santri without eyes to see!  
Or nose to smell, or ears to hear,  
Or fontanel atop your head!  
That's why you neither know  
Nor hear the truths that lie contained  
Within the kitab Ambiya."<sup>186</sup>
48. "What Allah first created was  
The radiance of Muhammad,<sup>187</sup> and  
His Boon Companions, but their form  
Was wholly spirit, unified  
Within the Morning Star.<sup>188</sup>  
This means the Morning Star contains  
Within itself all spirit life.
49. "The origin of everything  
That lives is thus the Messenger.

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183. *Kiblat* (Ar.: *qiblah*) means "to face in a [correct] direction." When praying, a good Muslim is supposed to face towards Mecca.

184. *Bun-embunan* is really the fontanel. Along with the heart, the mouth, and the nose, it is one of the key loci for meditative concentration.

185. Literally, "God is God."

186. *Ambiyā'* is the Arabic plural of *nabī* (prophet). It is not clear whether Gatoloco is referring to a specific text or a corpus of writings.

187. I.e., the mystical Nur Muhammad (the original essence of Muhammad). See n. 2 above.

188. I.e., *lintang johar*, a bright planet (usually Venus) observable before sunrise in the eastern sky.

Therefore the stars, the moon, the sun  
 Their common derivation find  
 Nowhere but in Muhammad.  
 Accordingly, the Morning Star  
 Is actually the Prophet's navel.

50. "If you contest this point with me  
 You'll be denying in effect  
 The words of the Qur'ān itself!"  
 Now when the santri three heard this  
 They felt themselves outmatched.  
 Accordingly, they said: "Enough!  
 Betake yourself from here at once!"
51. "Betake myself? Where to? I sit  
 Within the langgar of Allah.  
 My place has long been set within  
 The center of the universe.  
 I take unequaled joy  
 In smoking, seated with my knees  
 Drawn up, my body satisfied."
52. "For God's sake cease your chattering!  
 Depart from hence at once! Our ears  
 Are buzzing with your mockeries!"  
 Ki Gaṭoloco said to them:  
 "I don't intend to go  
 Unless you give me travel-money:  
 Twelve silver guilders should suffice."<sup>189</sup>
53. "For, after all, my coming here  
 Was only at your call, not by  
 My own volition." Here he coughed  
 Some phlegm up from his chest, while snot  
 Kept dripping off his nose.  
 He wiped the snot off on a mat  
 And to the right and left he spat.

---

189. I.e., *rispis pérak*. This terminology tends to confirm Drewes's suspicion that the *Suluk* was composed no earlier than the second half of the nineteenth century. Rispis is clearly a Javanization of the *recepis*, a special scrip introduced by Governor-General Rochussen on February 4, 1846 in a desperate attempt to remedy the extraordinary financial and currency chaos bequeathed by the van den Bosch regime. Fully convertible at a fixed rate with Holland's silver-based coinage, the *recepis* proved to be the first really stable colonial currency the Indies ever had. By the Currency Law of 1854, it was formally replaced with a silver guilder, though its final withdrawal from circulation did not take place till 1861. From then on, the colonial silver guilder became the solid basis of the later colonial economy. See the entry "Muntwezen," in *Encyclopaedie van Nederlandsch-Indië* (The Hague/Leiden: Nijhoff/Brill, 1918), 2, pp. 793-811, esp. pp. 803-4. It is almost certain that "silver" *rispis* refers to the coins that replaced the successful *paper recepis* between 1854 and 1861, so that the *Suluk* cannot have been composed earlier than these years, and most likely later.

54. Now when the santri three observed  
How filthy and unclean he was,  
Kasan Besari<sup>190</sup> said: "Since it  
Was you, Kasan Mustahil, who  
This brute invited here,  
Who has set all in turmoil, it  
Were best if you now paid him off.
55. "Give him the guilders that he asks.  
That way he will depart at once.  
For if he stays here any longer  
Our reputations he'll subvert  
And shame us every one."  
Forthwith twelve silver guilders were  
Donated as his travel-money.
56. He seized the guilders hastily  
And stuffed them deep within his bag,  
Exclaiming: "Well, now! Here's a gift  
From Allah!" He proceeded then  
To smear and rub his hands  
With phlegm, snot, sputum, and saliva,  
Proceeding forward to shake hands.
57. The santri three received his clasp,  
And after greetings were exchanged,  
He from the langgar took his leave.  
Once in the courtyard he looked back,  
And then the santri three  
Perceived their hands were dripping with  
Saliva, sputum, snot, and phlegm.
58. Appalled they rubbed and scrubbed their hands,  
Roaring "Astagfirullah!" while  
The lesser santri burst out laughing.  
Exclaimed the angry guru three:  
"That man's accurs'd of God!  
May he be punished by the wrath  
And curses of the Messenger!"
59. Ki Gatoloco smirked with glee,  
Turned on his heel and strode along,  
With arms deformed and limping gait.  
He passed beyond the courtyard gate,  
Proceeding on his way  
Until he reached the opium-den  
And bought twelve *timbang* of the drug.<sup>191</sup>

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190. A very curious slip, whether by the author of the poem or by the copyist. The name should be Kasan Mustarib. It is difficult not to identify "Kasan Besari" with the famous eighteenth century ulama Kyai Hasan Besari, head of the great Tegalsari *pesantrèn*, and intimate of the rulers of the Central Java principalities. Compare above at notes 135, 138-40 for earlier confusions about names.

191. For *timbang*, see above at note 136.

60. For seven days and seven nights  
 He never stepped outside the den.  
 But when the money all was spent,  
 His journey he resumed, in all  
 The *désa*<sup>192</sup> challenging  
 The *santri*, *marbot* and *modin*,<sup>193</sup>  
 Triumphant always in debate.
61. He mocked and puzzled them each day  
 Until they gave him travel-money;  
 With this he bought himself *gèlèng*.<sup>194</sup>  
 Day in, day out, continually  
 He gained his livelihood  
 This way, and came thereby to feel  
 Experienced<sup>195</sup> within his heart.

## VIII.

*Gambuh*

1. Then wandering far  
 And wide, Ki Gaṭoloco went his way.  
 At every *ponḍok* he encountered, he attacked  
 The *santri*'s learning in debate,  
 And when they lost derided them,
2. And scolded them  
 Incessantly. Misguided *santri*, they  
 A lesson thus were taught. Alas, it was God's will  
 That he within his inmost self  
 Too arrogant became. He thought
3. Within his heart:  
 "Who is there who can beat me in debate?  
 In *ngèlmu* I'm supreme above all men on earth!"  
 Hereby the object he became  
 Of Hyang Manon's<sup>196</sup> just wrath, which works
4. In ways unseen.  
 But Gaṭoloco had no sense of it.  
 Each day more passionate became his eagerness.

192. *Désa* = villages, most likely in the old sense of coherent rural communities, rather than of administrative units.

193. *Marbot* are low-level mosque officials, often charged with the beating of the great mosque drum; *modin* (Ar.: *mu'azzin*) are rather higher mosque officials responsible for calling the faithful to daily prayers.

194. A *gèlèng* was a standardized tiny packet of *tiké* (see above at note 145). Rush, "Opium Farms," p. 25.

195. The phrase is not meant to make much sense in itself. Insertion of the word "experienced" (*gambuh*) is simply designed as a signal that the coming canto will be in the *Gambuh* meter.

196. I.e., God.

- The wondrous power of Hyang for him  
A wondrous *lakon*<sup>197</sup> now prepared.
5. So roaming on  
Ki Gatoloco lost his way as he  
Advanced towards Mount Indragiri, arguing  
With all the mountain *ajar*<sup>198</sup> and  
The *santri*, and defeating them.
  6. All the *wiku*,  
*Jajanggan*, *putut*, *resi*, wise *mekasih*, and  
*Ngungyun*<sup>199</sup> were assailed (their *ngèlmu* scornfully  
Refuted) and, when overcome,  
Berated, mocked incessantly.
  7. Now let the scene  
Be changed. Upon Mount Indragiri's peak  
A virgin rare, called Perjiwati, dwelt, absorbed  
In meditation deep; her two  
*Emban*<sup>200</sup> were young and beautiful.
  8. The eldest's name  
Was Ni Embok Emban Sri Gambuh, while  
The younger was Embok Emban Sri Mudul. They  
Were like two twins in outward form.  
Two *cantrik*<sup>201</sup> stood on guard as well.
  9. The name borne by  
The one was Nyai Cantrik Si Digul, while  
The other Nyai Mandul was called. Exceeding great  
The meditation of the four,  
No distance from their mistress fair.
  10. The hermitage  
Was called the Cavern of the Cassowaries,<sup>202</sup>  
The inner sanctuary itself The Secret Spirit,<sup>203</sup>  
Awesome, mysterious, arcane,  
And utterly obscure within.
  11. No one could see  
Her there, unless he gained the favor of  
The Lovely Jewel.<sup>204</sup> If the guardian of the place

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197. *Lakon*--the untranslatable word that combines the meanings of "story," "life-duty," "ordeal," and "fate."

198. *Ajar*--hermit-sages, usually used for figures of the pre-Islamic era.

199. These are all terms for different "grades" of hermit-sage. Van Akkeren (p. 141) suggests that the obscure word *mekasih* may be a corruption of *maharesi* (*mahārṣi*).

200. *Emban* are female attendants.

201. *Cantrik* usually means a pupil attendant on a seer or sage.

202. I.e., Guwa Cemara. For metrical reasons, I use "cassowaries" as an abbreviation for cassowary-trees, or casuarinas.

203. I.e., Siluman Werit.

204. I.e., Sang Retnayu (Sang Retna Ayu).



- Did not give leave, the hermitage  
Itself remained invisible.
12. Because of her  
Deep meditation Sang Retna was wrapped  
In cloud. But by th' unalterable will of God  
Ki Gatoloco was allowed  
A vision of the sanctuary,
  13. Located at  
The center of the mountain, not too low  
And not too high, the Lovely Jewel's secret place.  
When Gatoloco saw it, full  
Of wonder was his inner being,
  14. His heart aflame  
To learn the mountain's strange geography.  
With eager steps he climbed along the hidden path  
That wound between the pinnacles  
And gorges dangerous and steep.
  15. Arriving at  
The threshold of the hermitage, he took  
His seat, observing the five women, one of whom  
Was meditating. At the sight  
Of this young<sup>205</sup> girl love-struck was he.

## IX.

*Sinom*

1. Ki Gatoloco said to them:  
"Forgive me, ladies, if I ask  
Some questions of the four of you.  
This is the first time I've set eyes  
On you. In all sincerity  
I wish to know (since I  
Have clearly gotten lost!)  
What is this place where you now dwell?  
What is the appellation of this sanctuary?
2. "Again, I humbly beg to know  
What is the purpose of the woman  
Who so profoundly meditates  
Within this dark and secret cave,  
Imposing and obscure?"  
Cantrik Sri Bandul<sup>206</sup> quickly said:  
"The appellation of  
This cave is Siluman Werit  
Kresna Cemara is this sanctuary's name.

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205. Here the word *anom* is a signal that meter of the canto about to begin will be *Sinom*.

206. The names here attributed to Perjiwati's four female attendants are not fully consistent with those given previously. This Sri Bandul is the Nyai Mandul of Gambuh.

3. "Know that this mountain bears the name  
Of Indragiri; and the one  
Who deeply meditates inside  
The Cave of Siluman Werit  
Is Gusti Perjiwati.  
And those who stand before her here  
Are her emban, of whom  
The eldest's name is Sri Gambuh,  
Sri Mandul is the appellation of the other.<sup>207</sup>
4. "The girl who sits beside me here,  
Whose features look just like my own,  
She is my elder sister, who  
Is named Sri Mundul by the rest.<sup>208</sup>  
I am the younger one,  
My name is Cantrik Sri Bandul."  
With great astonishment  
Ki Gatoloco heard her words.  
He nodded, licked and smacked his lips, then said to her:
5. "This meditation practiced in  
The Cave of Siluman Werit,  
What is the purpose of it? What  
Is Perjiwati's final goal,  
Her cantrik by her side?"  
Sri Bandul slowly made reply:  
"My lady and myself,  
We carry out our *darma*,<sup>209</sup> to  
The wishes of the Stainless One<sup>210</sup> obedient,
6. "Who rules the meditation site  
Upon Mount Indragiri here;  
For thus did He commandment give:  
'Eh, Nini Perjiwati! You  
Must meditate from birth  
Up till the time you come of age,  
Full sixteen years, inside  
The Cave of Siluman Werit.  
I'll give you as companions cantrik and emban.
7. "'These four will care for you within  
The Cave of Siluman Werit.  
And none of you may leave this place,  
Not you, your cantrik, your emban.  
For I will give to you  
The water of the highest rasa.  
This you must hold with you  
And treasure it with utmost care.  
Then later when you have attained your sixteenth year

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207. I.e., the Sri Mudul of Gambuh.

208. I.e., the Nyai Digul of Gambuh.

209. *Darma*, derived from the Sanskrit *dharma*, means something like "divinely-ordained duty."

210. I.e., Hyang Tanpa Una.

8. "Your meditation will be done,  
And you'll become a wife (you may  
Not pick and choose whom you prefer)  
To anyone who manages  
To solve your riddles, which  
Are actually My riddles!'  
Such were the orders that  
He gave my mistress and her four  
Emban and cantrik. Now the sixteen years are up!
9. "No man has ever come near here,  
Except for you, and been allowed  
To see the Secret Cassowaries,  
Where we our meditation make.  
Perhaps it is the will  
Of God that you've been granted sight  
Of us. Where do you dwell?  
What is it that your heart desires  
That you have to Kresna Cemara's shrine ascended?
10. "Pray, what may be your name?" To this  
Ki Gatoloco gently said:  
"My place is at the center of  
The Universe. I'm the true male.<sup>211</sup>  
My life's endeavor is  
To know creation and destruction  
And what's determined by  
The will of the Most Sacred One.  
For of myself I've no authority at all.
11. "Ki Gatoloco is one name,  
Kalam Birai<sup>212</sup> is another;  
As Kalammolah<sup>213</sup> I am known.  
The name most commonly in use  
Is Gatoloco, which  
In all the villages is famed."  
When Sri Bandul heard this,  
She giggled, putting hand to lips,  
And to herself she said: "This name is very odd!

---

211. I.e., Lanang sejati, van Akkeren's "volmaakte mens." Cf. n. 29 above.

212. *Kalam bibirai* in the Javanese, with the initial syllable of *birai* reduplicated for metrical reasons. *Kalam* in Javanese has three subterraneanly-related meanings: penis; pen for writing; Word [of God]. *Birai* means "sexually capable," "sexually aware," "sexually aroused." One can translate *kalam bibirai* as "lustful penis"; but such a translation gives no hint of the cosmological crosscurrents at work.

213. The crosscurrents become much more evident in this line, where Gatoloco assumes the title of Moses (see above at n. 169), indeed, virtually claims to be the Word of God himself. The explicitness lies in the multiple meanings of Kalammolah: It can mean the Arabic *Kalāmu'llāh* (Word of Allah, sometimes by extension referring to the Qur'ān). But since both *kalām* (word) and *qalam* (pen, and by metaphorical extension, penis) are indistinguishable once transliterated into Javanese, the phrase can also be read as *kalam + molah* (penis + moving back and forth). The point, however, is *not* that the second reading subverts the first: for Gatoloco (whose name, in a way, is a variant on *kalam + molah*) the two readings imply one another.

12. "If I should yield to him, then straight  
He'd start to treat me as his wife,  
With boorish crudeness round my neck  
Embracing me. He'd kiss my cheeks,  
Squeeze my two breasts, and with  
Caresses loutish stroke my head.  
He is a man accurst!  
His looks are horrible!" To him:  
"Your skin is so unpleasant, scaly-dry, and rough!"
13. "A very prince of ugliness,  
Repelling people everywhere!  
So long as I've been in this world  
I've never seen a man before  
In any way like you--  
A very prince of grossness too!  
Yet maybe 'tis God's will  
That this, the only man to come  
Near us, should have a shape so ugly, coarse, and vile!"
14. "A specter frightful to mankind!  
Perhaps you're from the Kingdom of  
Jalbakat and the Devil's child?"<sup>214</sup>  
Ki Gatoloco said to her?  
"I am a Great King's son:  
Garba Sumanda<sup>215</sup> is his realm,  
His name Suksma Wisésa.  
The purpose of my coming here  
Is to pursue my firm intention and desire."
15. When Sri Bandul heard this, she turned  
Her face aside, her fingers to  
Her lips: "What an audacious claim!  
A Great King's son indeed! The fact  
Is that your shape decayed  
Is like a *hantu*<sup>216</sup> with a headache.  
Who can believe you when  
You claim to be descended from a king?  
Your shape is out of keeping with your origin."
16. "And yet, in spite of this, if you  
Can answer these my riddles and  
The riddles of my mistress dear,  
The Lady Déwi Perjiwati,  
As well as riddles posed  
By her two cantrik, then, although

---

214. Baya anak belis, saka nagara Jalbakat. Jalbakat is a Javanized version of al-Dajjāl, or al-Masīhu'd-Dajjāl--"The Liar," or "The Antichrist" of the Muslim eschatological tradition, whose appearance foreshadows the imminence of Judgment Day.

215. Note the change from the "Jajar" of Canto 1, stanza 1.

216. I.e., kaya antu lara ngelu. *Antu* (*hantu*) refers to a sort of malevolent ghost or spook.

- Your form is gross and vile,  
 My mistress Déwi Perjiwati  
 Together with her two emban and cantrik fair
17. "Will certainly become your mates,  
 Incurring shame and scandal thus."  
 Said Gatoloco in reply:  
 "Your mistress will you not thereby  
 Betray, and her emban?  
 Such pledges do you dare to give?  
 But if your words are true,  
 I'll answer you immediately.  
 Speak now, what kind of riddles will you put to me?"
18. To him Sri Bandul softly said:  
 "There is a single giant tree,  
 Its branches four and twelve its leaves,  
 Its flowers innumerable, yet  
 Two only are its fruits;  
 Six offshoots stem from it in all,  
 And eight in number are  
 Its branches; such is riddle one.  
 But in addition there is still another riddle:
19. "I see some water-buffalo.  
 Although they only number two,  
 They have three heads between them. Now  
 See if these riddles you can solve!"  
 Pretending puzzlement,  
 He stared dumbfounded left and right,  
 And smacked his lips, as though  
 He chewed a quid inside his cheeks.  
 Sri Bandul burst out laughing uncontrollably.
20. "Now then, sir, if you think you can,  
 To both my riddles make reply--  
 Your face so ugly, gross, and vile!"  
 Ki Gatoloco answered here:  
 "I'll make a guess at them;  
 For whether I prove right or wrong,  
 I have engaged to try.  
 If wrong you must not laugh at me!  
 Here then are my solutions, hearken well to them.
21. "Pray, ladies, be my witnesses,  
 All four of you here present now!  
 As to the riddle posed by Sri  
 Bandul, unless my guess is wrong,  
 The single giant tree's  
 The universe, the branches four  
 The compass-points; the twelve  
 Leaves are the months, the six offshoots  
 The windu,<sup>217</sup> and the branches eight the windu's years.

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217. On windu, see n. 84 above.

22. "The blossoms that are without number,  
The fruit of which there are but two--  
These are the stars, the sun and moon.  
That's my solution to your riddle.  
As for the other puzzle--  
Two water-buffalo, three heads--  
My guess is simply this:  
A male and female buffalo,  
Who always have a pile of hair atop their heads.<sup>218</sup>
23. "Come, tell me if you find correct  
Or incorrect my answers to  
The pair of riddles that just now  
You were propounding?" Sri Bandul,  
When she heard this and saw  
Her riddles had been answered right,  
Knew she'd been beaten and  
Retired with grace. She turned aside  
And said: "I've lost! Step forward, sister, take my place!
24. "I'll do whatever he commands."  
The one who took her place was Sri  
Digul. She forward made her way.  
To her Ki Gaṭoloco said:  
"What riddles do you pose?  
If I'm not wrong, I'll answer them!"  
To him at once replied  
Sri Digul: "Hear my riddles five!  
To every question try to give precise response!
25. "The *iman*,<sup>219</sup> where does it reside?  
The *budi*,<sup>220</sup> where is it located?  
What is it that is hotter than  
The heat that emanates from fire?  
What's vaster than the vast  
Expanse of this terrestrial earth?  
What's higher than the sky?  
These questions answer carefully!  
Thereafter I've still other riddles you must solve.
26. "What is it that is harder than  
The stoniness of stone itself?  
What is it that is softer than  
The water, than the night what darker?  
Who can one say has sight?  
Who rightly should be called the blind?

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218. The meaning of this passage is rather obscure. Van Akkeren (p. 144) suggests a reference to the *gunungan* puppet of *wayang*. In many such *gunungan*, two buffaloes stand "with their heads pointed towards the trunk of the Tree of Heaven. The Kāla-head [monster-head] on the trunk is the third head [referred to]. The leafy rice-plant above these three heads forms a kind of pile of hair."

219. It is not very clear in what sense *iman* is used here. The Arabic original, *īmān*, means "faith." Here it seems closer to "moral consciousness," even, in a certain way, "true selfhood."

220. Budi = "intellect" (see above at n. 149).

- What is the lowest thing,  
And what's the speediest of all?  
Which are more numerous, the living or the dead?
27. "Are there more rich men than the poor?  
Do men outnumber womenfolk?  
Between the kaffirs and the true  
Believers, which community  
Is larger? Once I saw  
A *platuk*<sup>221</sup> drilling with its beak  
Into a withered bole;  
But later I discovered that  
The bird's two wings had fallen off and disappeared."
28. Ki Gatoloco hearing this  
Pretended not to understand.  
Sri Digul laughed triumphantly.  
Grimacing Gatoloco smiled,  
Then gently said to her:  
"The iman's habitation is  
Within the inmost heart.  
The brain is where the budi lies.  
The place of strength is in the sinews and the bones."<sup>222</sup>
29. "It's shame that lies within the eye;  
And nothing is more bitter than  
To be a poor man in distress;  
None happier than he who has  
Both health and wealth.  
The ignorant who cannot read  
May well be called the blind,  
While men-with-sight are only those  
Who know and understand the ngèlmu of the Lord.
30. "There's nothing faster in the world  
Than the approach of Judgment Day.  
That which is higher than the sky  
Is the true ngèlmu of the Prophets;  
And vaster than the breadth  
Of earth the *kawruh*'s vast extent."<sup>223</sup>  
Still sharper than the sword's  
The heart of the intelligent,  
While only patience softer than the water is.
31. "The one thing harder yet than stone  
Is he whose heart is envy-prone.  
The one thing hotter yet than fire  
Is he whose heart's consumed with rage.  
If men and women we

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221. A sort of woodpecker.

222. Here, as in a number of places in the next seven stanzas, Gatoloco offers solutions to riddles that have not been asked! (see above, stanza 25.)

223. *Kawruh* is virtually a synonym for ngèlmu, but perhaps with the connotative emphasis on the "knowing of true knowledge" rather than the "knowledge in itself."

- Compare, more numerous are women;  
 For even if one's born  
 A man, if one is ignorant  
 Of wedded constancy, one's really like a woman.
32. "As for the living and the dead,  
 The latter are more numerous,  
 For though one's form be living, yet  
 If understanding true one lacks,  
 It is as though one's dead.  
 As for the rich men and the poor,  
 Outnumbered are the rich.  
 The man who has much gold, but yet  
 Is unenlightened in the ngèlmu of lahir
33. "And bathin,<sup>224</sup> is still poor and mean.  
 When he returns to Allah's Grace,<sup>225</sup>  
 No travel-money he'll possess.  
 As for good Muslims and kaffirs,  
 Though Muslim outwardly,  
 The man who ngèlmu does not know  
 (Which is the true religion),  
 No better than a kaffir is.  
 A man like this knows nothing of religion true.
34. "Your second riddle thus I read:  
 You say you saw a platuk-bird  
 Which in a dry tree bored a hole,  
 But later, when the month was up,<sup>226</sup>  
 Its wings were seen no more.  
 The reason is its work was done.  
 The platuk-bird had bored  
 A deep hole in the withered tree:  
 The purpose of its drilling was to build a nest.
35. "The month now up, the time had come  
 For it to disappear inside."<sup>227</sup>  
 Sri Digul, when she heard his words  
 Knew well her riddles had been solved.  
 Within her heart she said:  
 "Alas. I'm utterly undone!  
 I've no more chance at all'  
 His form is horrible and gross,  
 But he has answered all my riddles numberless."
36. With this she moved her seat towards  
 The rear. and gently said to him

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224. On lahir and bathin, see above at n. 98.

225. I.e., dies.

226. It will be recalled that the original riddle says nothing about months. let alone their "being up."

227. Van Akkeren says (p. 145) that the tree represents the moon, which is "bored out" in the course of a month. The platuk (the dark half of the moon) must, when the month is up, pay dearly for his deed.



- "Your answers, sir, are all correct,  
Not one is off the mark. At your  
Disposal now I stand."  
With grace Ni Mbok Emban Gambuh  
Stepped forward and sat down.  
The words of Ni Gambuh were sweet:  
"Now see if you can solve my riddles two, good sir!"
37. "Take all the living things there are  
Within this world's wide bounds--pray count  
How many words they have? Methinks  
If you're clairvoyant you can tell."  
Pretending not to know  
The answer, Gaṭoloco stared,  
Befuddled and confused.  
He shook his head as though at sea.  
Sri Gambuh laughed, her fingers covering her face.
38. She slapped her bottom gleefully  
And with derision said to him:  
"Come, sir, if you know what is what,  
Pray solve my riddles. For, in truth,  
Your face is putrid, gross,  
Just like a headache-ridden ghost!"  
Ki Gaṭoloco said:  
"I don't know if I'm right or wrong,  
But I will do my best your riddles to resolve.
39. "Of all the living things there are  
Within the wide bounds of this world  
The words are only twenty-one,<sup>228</sup>  
Not one jot more, not one jot less.  
The sounds encompassed by  
Our letters are but twenty-one.  
And all the speech of men,  
If written in the writing of  
The Javanese, are in these twenty-one contained."<sup>229</sup>
40. Said lovely Gambuh: "There remains  
One problem more for you to solve.  
To which does chickenshit adhere,  
To rice-block or rice-stamper?" He  
Replied: "Since chickenshit  
Stinks horribly, the shit must to  
The latter stick."<sup>230</sup> When she

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228. *Kecap* literally means "word"; but probably a more precise translation would be "syllable," since, as the following lines make clear, the basic "letters" of the Javanese script represent a consonant + the vowel *a*.

229. On these aksara and their mystical significance, see above at note 38.

230. Van Akkeren (p. 145) confesses himself nonplussed by this riddle and its solution. Part of the explanation may lie in the fact that when peanuts are pounded with a rice-stamper (*alu*) on a rice-block (*lesung*), what sticks to the *alu*, and is regarded as a most delicious delicacy, is colloquially termed *telèk* ("chickenshit"). *Telèk manuk* ("birdshit") is an archaic Javanese expression for the pounded lime used for chewing betel.

Perceived her riddle had been solved,  
Sri Gambuh from her forward seat retired with grace.

41. She said: "I've clearly been outmatched,  
All your commandments I'll obey."  
Her place Retna Mendut<sup>231</sup> assumed,  
In front of him her place she took.  
With angry words she said:  
"This riddle see if you can solve!  
Of objects in this world,  
How many are there? And of hues  
How many types? How many different tastes of food?"
42. When Gaṭoloco heard these words,  
He made as if he were nonplussed.  
He shook his head without a word.  
On seeing this she laughed aloud,  
Her fingers at her lips,  
And slapped her bottom gleefully.  
"How could you know?" she said,  
"Your features scrawny and decayed,  
An ugly man, indeed a prince of ugliness!"
43. Ki Gaṭoloco gently said:  
"I don't know if I'm right or wrong,  
But anyway my answer to  
Your riddle is no more than this:  
The objects in this world  
Are only nine. For in the task  
Of calculation we  
No more than ciphers nine employ.  
Beyond these nine no other ciphers lie to hand.
44. "So when we reach the sum of 'ten'  
We must return to 'one' again.  
This surely is clear sign enough  
That of the objects in this world  
The number's only nine.  
As for the question of the hues,  
They number only five.  
There's only yellow, red, and white,  
And black, and ocean-blue, five colors all in all.
45. "All others of these colors five  
Are merely compounds. That is why  
The *mancawarna*<sup>232</sup> they are termed,  
Each one derived from these five hues.  
As for the tastes of food,  
They total only eight in all:  
There's sweet and oily-rich,  
Hot, bitter, salty, bittersweet,  
Acidic, sour. The tastes thus number eight.

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231. I.e., the Sri Mudul of Gambuh.

232. *Mancawarna* usually means simply "varicolored."

46. "Such is my answer to your riddle.  
Is it correct or incorrect  
According to your judgment?" When  
Retna Mendut heard this, she saw  
Her riddles had been solved.  
Within her grief-struck heart she said:  
"Perhaps it is the will  
Of God, which does not shift or change,  
That such a man as this will take me by the hand."<sup>233</sup>

## X.

*Kinanti*

1. Retna Mendut she bowed her head  
And to him softly made reply:  
"I must confess I've been outmatched.  
All your commands I will obey."  
Forthwith she to the rear retired,  
Exceedingly cast down in spirit.
2. Only her mistress now remained,  
Sang Retna Déwi Perjiwati,  
Who now stepped forward in her turn.  
Said Gaṭoloco quietly:  
"The mistress only now remains;  
For all four cantrik and emban
3. "Have had their challenges put down.  
You only, lady, still remain.  
Resist or yield, what is your choice?  
For all your wit, I'll take you on!"<sup>234</sup>  
In answer Perjiwati said:  
"Pray call me anything you please,
4. "But as regards my body here  
What business have you naming it?  
Still, if you nourish the desire  
To subjugate it to your will,  
Hear now the riddles I propose,  
No more than five are they all told.
5. "Give answers that are sure and true!  
If you succeed in solving them,  
Then, only then, will I have lost.  
But if your answers miss their mark,  
I will resist you to the end."  
Forthwith he answered her like this:

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233. One of the rare places where van Akkeren clearly misreads the Javanese (p. 146). He interprets the line as meaning "that such a man awaits me" (*nganti raga-ningwang*). But the Javanese word is *nganti*, and is not so much meant to make sense as to signal that the meter of the canto about to begin is *Kinanti*.

234. I have translated *budi* by "wit," in the old meaning of that word, since it seems clearly to be used here in the everyday, exoteric sense of "intelligence" or "rational faculty." Cf. above at notes 149 and 220.

6. "What sort of riddles do you ask?  
I'll answer them immediately!"  
Slowly did Perjiwati make  
Reply: "These are the riddles I  
Propose, no more than five all told.  
Precisely try to answer them!"
7. "Let your responses truthful be!  
What signifies the married state?  
And what do 'male' and 'female' mean?  
Make no mistakes in answering!  
Interpret '*kalimah sadat*'! <sup>235</sup>  
Explain the '*kalimah kalih*'! " <sup>236</sup>
8. "Well, nothing could be easier!  
Such riddles are mere child's play. There's  
No need at all for me to rack  
My brains, for in a flash I've found  
The right solution to them all.  
This is what 'male' and 'female' mean:
9. "It's evident the inner sense  
Of male's 'malefic' or 'malformed.' <sup>237</sup>  
Malformed indeed is my appearance  
Malformed beyond comparison;  
While 'woman' from the privateness  
Of 'womb' undoubtedly derives. <sup>238</sup>
10. "This woman's-womb, this privacy  
Of privates is the essence of  
Your form, no less malformed and vile. <sup>239</sup>  
A woman thus can only 'wife'  
Be called when she goes under in <sup>240</sup>  
The rite of love, and pleasure gives.
11. "And only when he swives her can <sup>241</sup>  
A man be said to make her 'wife,'

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235. For the *Kalimah Sadat* (or *Kalimah Sahadat*), see above at n. 150.

236. *Kalima Kalih* is actually a Javanese synonym for *Kalimah Sahadat*, meaning literally "the two phrases" [of the Muslim confession of faith].

237. Some mild distortion is required to simulate the play of *ala/lanang* in: *Basa lanang tegesipun / Ingkang ala temen iki*. Cf. above at n. 34.

238. By combining the woman/womb assonance with the allusion to "privates" or "private parts" in "prateness," I have attempted to convey the play of: *Wadon iku tegesira / Basa wadon iku wadi //*.

239. The play continues thus: *Wadiné wong wadon iku / Iya wujudira iki / Sayekti ala kaliwat . . .*

240. The double sense of "goes under" closely parallels the meanings of *kawon asmara*.

241. To keep the punning assonance of: *Mila rabi aranipun / Wong lanang mung murakabi . . .*, I found no alternative to this fine Chaucerian verb. In fact, the whole passage is rather obscure, and much turns on the true meaning of *murakabi*. In ordinary Javanese it means "to be of benefit to," "to serve usefully," by

- Fulfilling all her needs. Thus they  
Form one inseparable pair.  
Don't be confused about these terms!
12. "The nose should never kiss the crotch  
For thus the stink of piss it sniffs.<sup>242</sup>  
The essence of the kalimah  
Sadat is this: when once a man  
And woman share a sleeping place,  
Intending to have intercourse,
13. "Each other pleasuring, then she  
Her private secret bares to him.<sup>243</sup>  
In mutual ecstasy absorbed,  
They make the sperm ejaculate;  
And subsequently, if God wills,  
A baby will be born of this.
14. "As for the kalimah kalih,  
Essentially it's you and me.<sup>244</sup>  
Aside from us there's no one else.  
What's private-secret is my goal:  
They name it Tapel Adam, for  
The place is dark, mysterious.<sup>245</sup>
15. "The true man should be careful not  
To underestimate his mate;<sup>246</sup> yet he  
Should also not to woman yield.  
Let him remember he's on top  
When in the act of intercourse.  
It's for the man his wife to swive.<sup>247</sup>

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implication here in a sexual sense. But the word also seems to derive from or at least have the overtones of the Arabic (Şūfī) word *murāqabah*, meaning "mystical contemplation."

242. Aja irung ngambung gumuk / Mambu pesing banjur nyungir. I think the implication of this odd couplet is that there should be no departure from the "normal" position/type of sexual intercourse.

243. If read aloud, the "s" of secret should be slurred with "private" to simulate the *double entendre* of pawèstri kang buka wadi, where wadi means both "secret" and "sexual organs."

244. As with the Kalimah Sahadat above, Kalimah Kalih is radically reinterpreted, away from its conventional Islamic, towards a Javanese-mystical, significance.

245. See n. 243 above for the reading of these lines. I have not found any good explanation of Tapel Adam. It may derive from the Arabic *tabl* (sexual yearning) + Adam (Adam, and by extension, "the male"). In this case, the sense would be "the place for the satisfaction of a male's sexual yearning." In Javanese, however, *tapel* can mean "band" or "ring holding something tight"; in this case, the phrase might be a much more direct allusion to a woman's sexual organs. The problem with both interpretations is that they cannot easily be made to fit with Canto XI, stanza 59. There Tapel Adam occurs in a context where it seems to refer to the first appearance of the embryo in the womb.

246. A simulation of: Puniku kang karan kakung / Aja kumlungkung ing rabi. . . .

247. See above, n. 241. Here again there is a play on rabi/murakabi.

16. "He's called a gentleman because  
You gentle him to give you food<sup>248</sup>  
As well as all the clothes you wear.  
The reason that you're called a lady  
Is that you're willing to get laid<sup>249</sup>  
And satisfy your mate's desires.
17. "And woman is so named because  
A woman won't from man recoil.<sup>250</sup>  
Be careful not to play me false!"<sup>251</sup>  
When Déwi Perjiwati saw  
That all her riddles had been solved,  
She pondered deep within her heart:
18. "It seems I have no choice but to  
Become the handmaid of this man,  
Though his appearance is so gross.  
What recourse have I at this point?  
Suppose that I resist his will,  
Refuse to yield to his desires?
19. "I won't escape the wrath of God,  
Since I have given him my pledge.  
In argument I've been outmatched,  
And all my cantrik and emban  
Have lost the day no less than I.  
Not one of us the victory gained.
20. "If my commitment I betray  
What will my fate then be? For sure  
The Stainless One will be enraged.  
And yet again, if I fulfill  
It, I'll be utterly disgraced.  
I cannot bear to yield myself
21. "To one who looks just like a spook.<sup>252</sup>  
Almighty Allah, sixteen years  
I spent in deepest meditation,  
Entreating You by day and night  
That I obtain a noble husband,  
Both handsome and intelligent.
22. "Yet all the same You've given me  
A mate repulsive and decayed!"  
These thoughts revolving in her heart  
The Lady Perjiwati turned

---

248. A not very successful rendering of: *Mila priya aranipun / Sira nyuprih angingoni*.

249. Perhaps too jarring a modernism for: *Mila ingaranan èstri / Mung ngèstrèni tegesira*. . . .

250. The combination, woman/won't man, attempts to replicate the play of: *Mila wanita ranipun / Kang wani temen ing laki*. . . .

251. I.e., "Do not go back on your pledge."

252. I.e., *antu [hantu]*. Cf. above at n. 216.

- To her emban and cantrik four,  
And said: "I wish to ask you all
23. "What good advice you can provide.  
Should I fulfill my promise? Or  
Should I renege on it? Do tell  
Me frankly what is in your minds?"  
Sri Mundul<sup>253</sup> took first turn to speak:  
"I think it's proper you renege,
24. "Although it may be Allah's will.  
The man's so ugly to behold!  
It is the right and obligation  
Of every living thing to choose.  
If his appearance is unworthy,  
You'll be unhappy all your life!
25. "And even if the marriage comes  
To pass, inside you'll be a cheat,  
Your love upon the surface only."  
Sri Mandul<sup>254</sup> gently then spoke up:  
"O mistress mine, let me propose  
That you your promises fulfill.
26. "Man's highest virtue lies in this:  
That to his word he's always true.  
Hyang Suksma's anger will be great!  
Your weal and woe He long since set  
(And surely you have trust in Him?):  
The man who could explain and solve
27. "The riddles of the five of us,  
Yourself, your cantrik and emban,  
We all our lifelong lives would serve  
As bedmates and companions true.  
Thus if you break your word, you'll be  
Severely punished by God's wrath.
28. "As for this man's vile face, who but  
The Lord had power to create it?  
If you reject him now, it means  
You will have broken your engagement."  
Then Retna Gambuh<sup>255</sup> took her turn:  
"The course that I propose is best!
29. "I'll not reject him, nor give in.  
I'll not betray my promises.  
This fellow's too intelligent!  
It would be better with sweet words  
Forgiveness of him beg, so that  
His heart melts and is merciful.

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253. I.e., the Sri Digul of Gambuh and part of Sinom.

254. I.e., the Sri Mandul of Gambuh and the Sri Bandul of Sinom.

255. I.e., the Sri Mudul of Gambuh, and both the Sri Mandul and Sri Gambuh of Sinom.

30. "Address him as your 'elder brother'<sup>256</sup>--  
 You'll break no promises that way,  
 And he great pleasure will obtain."  
 Retna Mendut<sup>257</sup> was the last to speak:  
 "But once he's pleased and mollified,  
 It would be right to kill him then.
31. "Coax him along with silken speech!  
 With honeyed words inveigle him!  
 Invite him thus: 'Pray step within  
 The Cave of Siluman Werit  
 And see my place of meditation!'  
 The minute that he's gone inside
32. "The gateway should be slammed at once.  
 Let him remain there by himself  
 And suffocate! Since he'll have died  
 All by himself, not overcome  
 By violence, it won't be hard  
 For us all charges to deny!
33. "We'll thus incur no punishment.  
 Though the police come on the scene,  
 They'll find no proof of anything  
 Amiss--no trace of wounds or cuts,  
 No sign of any broken bones!  
 I'm certain that they'll be convinced
34. "The evil spirit standing guard  
 Within this dark, mysterious cave  
 Destroyed him with its occult power."  
 Then gently Perjiwati spoke:  
 "The one thing I keep thinking of  
 Is what will happen afterwards,<sup>258</sup>

## XI.

*Pangkur*

1. "If on my promise I renege.  
 For Gatoloco surely will use force--  
 Triumphant victors always do!  
 He'll treat me as he wills.  
 If he's enraged he'll slap and beat me cruelly.  
 I'll suffer still worse injury,  
 And barely with my life escape.
2. "But if my promise I fulfill  
 And marry him, I'll be disgraced, yoked to

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256. I.e., the Sri Gambuh of Gambuh and the Retna Mendut of Sinom.

257. Not, as one might expect, *kang mas* (the term traditional Javanese wives use/used to address their husbands), but *sudara sepuh*.

258. The Javanese word *kawuri*, translated here as "afterwards," has as one synonym the word *kapungkur*: a signal that the new canto about to begin will be in the Pangkur meter.



A man who looks just like a spook,  
 Not in my class at all.  
 And, finally, I can't, deep down, accept the thought  
 Of every day resisting him  
 Inside, my every act a lie.

3. "Again, if I consent to treat  
 As uncle, father, or as elder brother  
 A man like this, it's as they say:  
 He'll surely sink his teeth  
 Into the juicy watermelon's tender flesh.<sup>259</sup>  
 His lustful looks already show  
 What he intends to do to me.
4. "Again, suppose I slaughtered him?  
 He does not merit such harsh punishment.  
 I would be fearful of the Lord,  
 Against Him sinning twice.  
 For, in the first place, I'd have gone back on my word,  
 And, second, I'd have slain a man.  
 How dreadful Widi's wrath would be!"
5. Her four emban made answer thus:  
 "In that case, as you wish, so let it be.  
 We'll do whatever you think best,  
 In full obedience."  
 Sweet were the words that Déwi Perjiwati spoke:  
 "What you've advised no benefit  
 Affords. My plan will more avail.
6. "I won't give in, I won't resist,  
 I'll neither murder him, nor call him brother.  
 My aim's to cause him such distress  
 That he will quickly leave.  
 May he within my inward sanctuary feel  
 No more than an intruder--but  
 Not by my doing, only his!
7. "Thus I will not betray my word.  
 With honeyed speech I'll coax him, to ensure  
 He makes swift entrance to the Cave  
 Of Siluman Werit.  
 Then let him feast his eyes on all that lies within!  
 For once he's deep inside the cave  
 He'll find it stifflingly hot.
8. "Undoubtedly he'll want a bath.  
 I'll bathe him with the purest rasa-water<sup>260</sup>  
 Bestowed on me by Hyang Wiku  
 (I mean the Stainless One).

---

259. The general meaning is clear--that becoming a fictive younger relative will not save her from Gatoloco's advances. It is possible that the phrase *anak-anak semangka* is an allusion by assonance to *anak-anak angkat* (adopted children).

260. The author uses the religious-literary word *tirta* (water) here rather than the more commonplace *banyu* or *toya*.

- Once he has bathed in it, how could he stand the heat?  
Exhausted he will soon collapse  
And ask permission to depart."
9. On hearing this, both cantrik and  
Emban submitted to their lady's will.  
Upon her plan they all agreed.  
The princess dressed herself  
In haste, and from her place descended, kneeling down  
In homage, kissing both his feet.  
These words of flattery she spoke:
10. "Kang mas,<sup>261</sup> I yield my soul to you!  
I'll serve you any way your heart desires.  
I'll cook for you, or stamp the rice.  
Each order I'll obey.  
And if you deign to swive me,<sup>262</sup> I'll surrender soul  
And body to your whim and will.  
Mount Indragiri too will be
11. "At your disposal. In your hands  
I'll place my body and my soul--with them  
Do what your heart desires! I'm at  
Your service day and night."  
On hearing this, Ki Gaṭoloco nodded happily  
And said: "Well, thank you very much!"  
Sang Perjiwati then went on:
12. "Let me, if it should please you, sir,  
Invite you now to step within the cave  
Of meditation, and inspect  
What lies within its depths.  
Thereby its dark geography<sup>263</sup> you'll learn, and all  
Its contents I'll present to you."  
Ki Gaṭoloco was enthralled,
13. And just because he was enthralled,  
He failed to bear in mind that fortune fair  
On man by Allah is bestowed.  
Befuddled utterly,  
All he took thought of was his kawruh's excellence.  
The princess and her servants bowed  
Themselves in homage at his feet.
14. Ki Gaṭoloco, seeing this,  
Was quite beside himself with joy. He thought  
Of nothing else--his only wish  
As soon as possible  
To learn the cave's geography. Accordingly,

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261. I.e., "elder brother" in formal Javanese--the term Perjiwati has just insisted she will not use to Gaṭoloco.

262. I.e., murakabi. Cf. n. 241.

263. Here and elsewhere in this section, the author uses the odd word *pasangrakit*, which can mean "layout," "interior design," "structure," often in the sense of "homefurnishings."

To the four cantrik and emban  
In slow and measured tones he spoke:

15. "Please be my witnesses, you four!  
Lo, at this moment as a King I stand!  
And Prabu Kalammolah is  
The royal name I bear.  
For *nata*, well interpreted, denotes 'cut off,'<sup>264</sup>  
While *prabu* simply signifies  
The quality of 'entering.'<sup>265</sup>
16. "Kalam means 'prick,' no more, no less;  
Budi is what the term *mulah* implies.<sup>266</sup>  
And if you still don't understand,  
Let me explain it thus:  
When Gaṭoloco penetrates the cave, he then  
*Wong buda* instantly becomes;<sup>267</sup>  
King Cilimurti is his name."<sup>268</sup>
17. The four attendants, watching this,  
Said with one voice: "This man's unspeakably  
Repulsive! Though he's like a spook,  
He claims to be a king!  
Around his head no royal aura's visible,<sup>269</sup>  
His form's deformed, his shape unlike  
The shape of any human being.
18. "Yet he still boasts he is a king!"  
Ki Gaṭoloco said with vehemence:  
"If you believe good-looking men  
Alone get to be king,  
Your kawruh's wrong. In fact, it's men as horrible

---

264. Basa nata iku punggel tegesipun. The phrase is obscure, but perhaps *nata* ("king") is linked by assonance to *tatas* ("broken off"), a near-synonym of *punggel*. There may in all this be a reference to circumcision.

265. Aran prabu tegesira / Iya iku makna manjing. Again, it is likely that *prabu* (king) is linked by assonance to the root *lebu* ("enter"), a synonym of *manjing*.

266. Here the Javanese-sexual, rather than the Arabic-theological, etymology of Kalammolah, adumbrated above at n. 213, is made explicit. Here, too, *budi* is used for the first time to mean "penis." Cf. below at stanza 65.

267. The text reads: Sakala dadi wong buda / Aran prabu cilimurti. Van Akkeren (p. 150) translates this as: "When Gaṭoloco entered the cave, all at once he became a Buddha-King, Cilimurti by name." I do not think this interpretation can be correct as it stands. The words are, after all, *wong buda*, not *ratu buda*; moreover, the usual spelling of the Javanese word for "Buddha," or "Buddhist," is *buḍa*, not *buda*. I believe that here, as at Canto V, stanza 45, the word is to be read "lower case" in the common punning sense of *wuda* (naked, hence primordial, and by extension, pre-Islamic). This does not mean that the assonance *buḍa/buda* does not have its influence on the text.

268. Cilimurti can be read as *cili* (small) + *murti* (body).

269. The word used here for "aura" is *candra* (moon), rather than the more usual *cahya* or *téja*.

As I--whose essence 'origin'  
Denotes<sup>270</sup>--who royal titles bear.

19. "In truth, what I desire's not wrong!"  
To this the cantrik and emban replied:  
"If such a vulgar man<sup>271</sup> is king,  
The universe will be  
Turned upside down." Ki Gaṭoloco, laughing, said:  
"It's you who are the vulgar ones!  
The term you've used is on the mark!"
20. Now Gaṭoloco felt that death,  
Disease, calamity did not exist.  
Within the world there was no king,  
No God, no Messenger.  
Himself alone held sway throughout the universe.  
At once he set off for the cave  
Escorted by the ladies five.
21. Sang Perjiwati led the way,  
The cantrik and emban to right and left.  
When he arrived he closely scanned  
The cave's geography.  
He scanned the front, looked right and left, above, below.  
He felt enraptured with the cave,  
His heart delighted beyond measure.
22. To Dermagandul let us turn.  
With deep dismay he saw his lord repair  
Within the portals of the cave,  
Escorted by a group  
Of women very beautiful and fair. Behind  
His master closely following,  
He gently spoke to him like this:
23. "My Lord, where are you off to now?"  
Ki Gaṭoloco angrily replied:  
"I'm on my way inside the Cave  
Of Siluman Werit,  
Invited by the lovely Déwi Perjiwati."  
Ki Dermagandul said to him:  
"Oh please, *kiyayi*,<sup>272</sup> do not go!
24. "For if my Lord should penetrate  
The cave, he'll meet calamity for sure.  
The cave's exceedingly obscure,  
A place of spooks and ghosts,  
The habitation of the Queen of Demons. Know

---

270. With "horrible/origin" I have attempted to replicate the play of: kang ala kaya ingsun / Kang sipat awal temenan, where ala/awal is a variation of the earlier play of ala/asal.

271. "Vulgar" is to be understood here in the sense of "dirty," rather than "low class." The Javanese word is *gepak* [gupak].

272. *Kiyayi* is used here in its non-Muslim sense, i.e., as a general honorific.

- Ni Perjiwati's just one name,  
Another's Déwi Suratil.<sup>273</sup>
25. "She's mistress of this place of ghosts.  
She's skilled at luring you with honeyed words.  
I sense that if my Lord goes in,  
He'll surely be brought low.  
Whose faithful follower could I become? If you,  
My dearest Lord, should meet your end,  
I would be left alone, bereft.
26. "How great will be the Kingly wrath  
Felt by your sire towards me in that case!"  
Annoyed, Ki Gaṭoloco said:  
"Don't be afraid! For death  
And sickness all are in the hands of the Most High,  
Recorded in the Lohkilmapul,<sup>274</sup>  
Which may not alter or be changed.
27. "Long predetermined are all acts.  
Be sure Allah's decrees<sup>275</sup> none can outwit."  
Ki Dermagaṇḍul said to him:  
"What's destined to befall,  
Who can have knowledge of it ere it comes to pass?  
One only knows it when it's past,  
Accepting then what God's ordained.
28. "Before the act, however, we  
Are authorized to make our choice ourselves.  
Yet what you plan of your free will  
You call it God's decree!  
But if things turn out badly, you'll be sure to call  
Upon Hyang Murba Alam<sup>276</sup> and  
To his decrees attribute them.
29. "Now someone who, although he has  
No such intent, calamity incurs,  
A victim rightly may be called  
Of providence divine.  
But if deliberately you go inside the cave,  
That won't be 'providence.' You'll be  
To lahir faithless, and bathin.

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273. I have translated *ratuné para lelembut* as "Queen of Demons." The connotations of Déwi Suratil are unknown to me, but it would not be surprising if they turned out to be connected with Nyai Lara Kidul [Durga].

274. Lohkilmapul is an odd Javanization of *Ṣaḥīfatu' l-Aḥmāl*, the sealed book kept by the Recording Angels in which all men's actions are inscribed. It will only be opened on Judgment Day.

275. Throughout the following stanzas I have translated *takḍir* (Ar.: *taqḍīr*) variously as "decrees" and "ordinances," since the usual translations--"fate" or "destiny"--tend to refer, in English, to the one whose fate is determined rather than the One who determines fates.

276. The One Who Rules the Universe--another term for the divinity.

30. "Unmindful of lahir, you will  
Be called a man who does not use his head!  
Your bathin will be punished by  
Hyang Murba Alam's wrath,  
Because you'll have abused your body, which is His.  
His servant ought to use it well,  
To Widi yielding the pengrasa.<sup>277</sup>
31. "Hyang Suksma is no way to blame.  
Indeed it's by His will, above all else,  
That if you aim for what is right,  
Good fortune you will gain.  
But if on purpose you proceed to do what's wrong,  
Calamity will soon befall.  
Hyang Suksma simply lets it happen.
32. "You may not then 'return' to Him  
What's suffered--sickness, misery, or death.  
Returning something not intact  
You will incur His wrath.  
You'll have abused the body you've received in loan.  
Since what you yield to Him is spoiled,  
He won't be willing to receive it,
33. "For its neglect lies at your door.  
And if you fall on evil times, the cause  
Of all your suffering will be  
None but yourself--and I.  
Should you your fate surrender then to Hyang Agung,  
Hyang Suksma will not be to blame,  
Nor to be held accountable.
34. "'Fate' follows from the intellect,  
Which to the inward consciousness conforms.  
The consciousness is subject to  
The senses five. In turn,  
These senses five by nature orient themselves  
Towards reality, the true  
Reality which lies outside.<sup>278</sup>
35. "If recklessly you fail to take  
Account of this, you'll surely come to grief.  
My Lord, the action you intend  
Deliberately courts  
Calamity. You heed a lovely woman's words,  
Quite heedless of the snare she lays."  
In anger Gatoloco said:
36. "Your argument is quite absurd!  
In fact, 'fate' follows from the heart's desire.

---

277. This term appears to mean something like "the bodily faculties" in this context.

278. These semi-technical religio-somatological terms correspond (poorly) to the Javanese as follows: "intellect" = *budi*; "consciousness" = *obah-usiké tyas*; "the senses five" = *rasa-pengrasa*; "reality" = *kanyataan lair* [the implication is "objective, external reality"].

- And if one's mind's made firmly up,<sup>279</sup>  
 Not anxious or dismayed,  
 Then that's a sign one's fate is fortunate and fair.  
 But if one's thoughts are hesitant,  
 It means misfortune is one's lot.
37. "The rasa of my heart right now  
 Shows not the slightest trace of hesitation!"  
 Ki Dermagandul said to him:  
 "Maybe your mind's made up!  
 But nonetheless if you abandon order good<sup>280</sup>  
 And take to Durga's dirty tricks,  
 Disaster surely will ensue."
38. Loudly Ki Gatoloco spoke:  
 "Enough! Get out of here! Don't babble so!  
 Make no attempt to follow me!  
 Pain, grief or death I'll face,  
 And of my own will bear misfortune or distress!"  
 Ki Dermagandul said to him:  
 "Get out of here? Where should I go?"
39. "The will of God has destined that  
 You are the precious stone and I your setting,<sup>281</sup>  
 Beneath you dangling to and fro,  
 Inseparably joined.  
 Only at Doomsday will our separation come.  
 If now it is your fate to die,  
 This destiny I'll share with you."
40. Ki Gatoloco then replied:  
 "Enough! Pray hold your tongue! Don't babble on!  
 If you have love for me, and as  
 Your guru honor me,  
 Please carry out obediently my heart's desires.  
 To pain or death though they may lead,  
 We'll undergo them both together!"
41. In answer Dermagandul said:  
 "That is precisely why I beg you now--  
 Because my love for you is great,  
 And I revere you as  
 My guru--don't go looking for calamity!"  
 Ki Gatoloco harshly said  
 To him: "Are you afraid to die?"
42. "If that's the case, stay here behind!  
 I'll face death or disaster on my own!"

---

279. An inadequate translation of: *Lamun kenceng pikiripun / Datan anganggo maras.*

280. Order good/Durga's dirty is an attempt to convey the play of: *Lamun tilar ing duga prayoganipun / Mung nurut akaling durga.* . . . Durga, of course, is the consort of Shiva, and regarded by the Javanese as a malefic deity.

281. The "gem/setting" dyad is a well-known Javanese literary trope for almost every one of the various hierarchical dualities of Javanese culture (most notably *gusti/kawula*).

Forthwith Ki Gatoloco plunged  
 Inside; behind him close  
 Came Dermaganḍul swaying, dangling just below.  
 He thrust on forward, then drew back,  
 Advancing in and pulling out.

43. So great the rapture of his heart  
 That to Ki Dermaganḍul no more heed  
 He paid, proceeding on his way.  
 Tightly behind attached,  
 The dangling Dermaganḍul followed in his wake.  
 Now when they reached the cavern's gate,  
 Ki Dermaganḍul felt distressed.
44. He longed to penetrate as well,  
 But could not, for the gate too narrow proved.  
 He stepped up, wanting to get in,  
 But bumped his head against  
 The door, crashed down, hurled back, and yet came up for more.  
 But every time he reached the door  
 Immediately he was repulsed.
45. To Gatoloco let us turn.  
 At first his pleasure was immense. But then  
 He felt it getting very hot.  
 Sweat from his body poured.  
 His face, now red as blood, began to burn and glow.  
 So in the end he slowly said:  
 "O little sister Perjiwati,
46. "Is there by any chance some water here?  
 The sweat is oozing from my every pore.  
 I'd like to take a bath, for I  
 Can't stand this stifling heat."  
 Sang Perjiwati slowly answered him and said:  
 "Kang mas, allow me to inform  
 You that within this cave of mine
47. "There is indeed a hidden spring--  
 The name by which it's known is 'rasa-water,'  
 In former times the property  
 Of God, the Stainless One.  
 The man who with this rasa-water bathes himself,  
 Incomparable pleasure feels,  
 Beyond all others in this world."
48. "Then, sister, pray fetch some for me!  
 I long to bathe myself in it!" To him  
 Sang Perjiwati said: "My Lord,  
 Go get it for yourself!  
 In truth, it is your rightful property already."  
 So Gatoloco hurried on  
 And took the water for himself.
49. He rubbed his burning head with it.  
 At once exquisite pleasure overwhelmed  
 His body; everywhere it felt  
 As if he were massaged.



- His body then became extremely hard and strong,  
And every muscle taut. His skin  
Felt liquid-smooth as if caressed.
50. Bright red and fresh his face became.  
The longer that he was immersed, the worse  
The heat became, and more bemused  
Ki Gatoloco felt.  
It was so dark within the cave, he bumped against  
Its inner walls repeatedly,  
To right and left, in front, above.
51. The cavern shook. It was as if  
Mount Indragiri shuddered to its depths.  
As though stirred up, the rasa-water  
Poured out in gushing streams.  
A smell like that of blood pervaded all the cave.  
The liquid flowed out by the gate.  
Ki Dermagandul was dismayed.
52. His body by the stream was soaked.  
Quite nauseated by the flood he groaned.  
His skin grew puckered, and the gate  
Extremely slippery  
Became. Ki Dermagandul was each time hurled back.  
All the *cemara*-twigs were broken,  
Crushed to the ground in disarray.<sup>282</sup>
53. Ki Gatoloco gasped for breath  
From writhing to and fro within the cave.  
It was pitch-dark, the stink was foul.  
He got a headache too  
From constant bumping of his head, until he banged  
The vessel that contained the water  
And shattered it to tiny bits.
54. The liquid flooded o'er his head  
And utterly deluged his swollen body.  
Dead-tired was Ki Gatoloco--  
The heat like boiling water.  
He could not bear the rancid stink and vomited.  
And what he vomited was blood;  
The color was not red, but white.
55. Now Gatoloco felt quite faint,  
Exhausted, almost losing consciousness.  
He called on Dermagandul: "Pray  
Come quickly to my aid!  
Of deadly poison I am dying in this cave!"<sup>283</sup>  
O Dermagandul you were right,  
In no respect were you mistaken.

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282. This is the *casuarina*, or cassowary-tree, mentioned earlier. It has very fine, almost hair-like leaf-twigs. Probably for this reason, the author has chosen these twigs as metaphors for pubic hair.

283. Here Gatoloco speaks of *racun* (literally, poison). But compare below at stanza 77.

56. "I see it now, I was enticed,  
Snared by this woman's honeyed flattery.  
Not for a moment did I think  
That it would end like this--  
That these five women could entice and coax me so.  
Because I lacked all foresight, dire  
Calamity is my reward.
57. "If I don't soon get out of here,  
I'll not be able to escape my death!"  
Then, after pondering a while,  
Thus, slowly, he continued:  
"Oh sister Perjiwati, I am coming out!  
I cannot stand it in this cave,  
The heat's too great for me to bear.
58. "Your pardon humbly let me ask  
In that I've vomited within your cave.  
May your forgiveness be abundant,  
For I've befouled your grot.  
And, furthermore, the stink is nauseous and vile;  
It clings and cannot be dispersed  
Until nine months have been and gone.
59. "What I have vomited, let me  
Leave in your care. Preserve and guard it well.  
By Allah's ordinance comes this  
Request of mine to you.  
It may become a *Tapel Adam*<sup>284</sup> in due course,  
The origin of your child's life,  
Assuming a material form.
60. "For by the will of the Most High,  
The spewed-out vomit will be called *Sang Hyang*  
*Nurcahya*, 'most original,'<sup>285</sup>  
'Before all else,' except  
That my own *cahya*'s older, more essential.  
As for the water flowing out  
From deep within this cave of yours,
61. "Sang Hyang *Nurrasa* is its name.  
And when the two combine, they're called 'the One'  
(*Sang Hyang Tunggal*), for they have shown  
They can unite as one,  
*Cahya* and *rasa* truly consubstantial.  
But after one full month has passed  
The title must be changed again.

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284. Here *Tapel Adam* seems to refer to the nascent embryo. Compare the term's earlier appearance at Canto X, stanza 14.

285. *Nurcahya* = *nur* (light) + *cahya* (radiance). Here semen is identified, like everything else in the text described as "male," with light. Conversely, everything "female" is dark, obscure. I have translated the elegant *dingin tan keḍinginan* this way for want of a better solution.

62. "I call it now Sang Hyang Wenang,  
For now it has the power to 'comprise'<sup>286</sup>  
Cahaya and rasa in itself.  
When it is three months old,  
The name I give it is Sang Hyang Ening, so that  
Its vision may become more clear<sup>287</sup>  
And from Hyang Widi it may ask
63. "To know what lies within the cave.  
Now when the term of nine full months is up,  
Bid it go out, that it may know  
The air and light of day.  
Enough! Stay here! I ask permission to depart.  
I cannot stand it in this cave.  
Perhaps I'm in your power still?"
64. Sang Perjiwati said to him:  
"All your commands I shall fulfill." At once  
Ki Gatoloco moved back out  
In utter lassitude.  
His body was completely drained of all its strength.  
Without delay the two emban  
The cavern's entrance slammed tight shut.
65. The five felt both delight and rage:  
Delight that Gatoloco had withdrawn,  
And rage because their bodies were  
Unspeakably fatigued,  
Worn out, prostrate, from having served within the cave  
Ki Gatoloco's urgency.  
His budi,<sup>288</sup> thrusting everywhere,
66. Had caused great damage in the cave,  
And shaken Indragiri to its depths.  
A second source of anguish was  
The vomit left behind  
And all the blood with which the cavern was awash,  
The stink unutterably foul.  
Sang Perjiwati could not bear
67. The vomit's nauseating stink.  
She vomited herself, red blood, in streams.  
This blood commingled in the cave  
With the white blood he'd spewed,  
Becoming one. Now let us speak of other things.  
Ki Gatoloco had withdrawn  
Outside; at his last gasp he seemed.
68. Some distance he was borne away.  
So deep his swoon, he seemed at point of death.  
Only the beating of his heart  
Remained as sign of life.

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286. *Wenang* can mean "to envelop."

287. *Ening* can mean "clear" or "pure."

288. Here *budi* clearly means "penis." Cf. above at n. 266.

- Ki Dermagandul held his master in his lap  
And fanned him. Gatoloco soon  
Thereby recovered consciousness.
69. Ki Dermagandul said: "To heart  
This lesson take! Don't try a second time  
To penetrate within that cave.  
It is a haunted spot.  
You can't assign responsibility to God,  
For since the cave's obscure and dark,  
It naturally bodes no good.
70. "You only offer up your Light  
Of Life to Him who is Most Holy, when  
You find yourself in trouble dire,  
The very point of death.  
You dare assign to Him responsibility.  
But God is not to blame; thus you  
May not hold Him accountable
71. "(He has no place, no habitat,  
No form). You put your total trust instead  
In these sly, hardened women five.  
You took no thought at all!  
The man who, facing danger, does not look ahead  
And seek a way of overcoming it,  
Will meet disaster without fail."
72. Ki Gatoloco heard these words,  
But being still bemused made no reply,  
Regretting having given his  
Desires such ample rein.  
He quickly bowed himself before the Lord Most High.  
He had no mind the error he  
Had just committed to repeat.
73. But later, cooled off by the breeze,  
He found his former strength restored. He thought  
Things over in his heart, and felt  
Unspeakably ashamed  
That matched against a woman he had lost the day.  
Recalling how the battle went,  
He felt unpleasantly surprised;
74. Perturbed and mortified his heart.  
His outraged feelings could not be appeased  
Until he had defeated her,  
Ni Déwi Perjiwati.  
His one thought: 'Let the whole wide world to ruin come!  
Let the attack from every side  
Assail me! I will ne'er retreat!'
75. Forthwith he started off, intent  
To penetrate the cave a second time.  
Ki Dermagandul clasped him close  
And, weeping, said to him:  
"Don't go into that cave, for you will surely die!  
My Lord will meet his doom therein!"  
In answer Gatoloco said:

76. "O Dermagandul, even if  
It means my death, if I can't conquer her  
I never will retreat again,  
My shame's too great to bear."  
He pressed ahead, with Dermagandul following  
Behind; and when he reached the gate,  
He met the cantrik and emban.
77. The cantrik at the sight perceived  
It was Ki Gaṭoloco come again.  
"What do you want this time?" they said.  
Ki Gaṭoloco spoke:  
"Your mistress<sup>289</sup> Perjiwati I would like to meet.  
My pain and shame I would requite,  
For I by magic was laid low."<sup>290</sup>
78. The cantrik and emban went back  
Into the cave and told their mistress that  
Ki Gaṭoloco had returned,  
Demanding forfeit for  
His shame. To them Ni Perjiwati sweetly said:  
"Well, let him come into the cave,  
I'm quite prepared to take him on!"
79. And so the gate was opened wide.  
Ki Gaṭoloco plunged right in, and joined  
In furious single combat with  
Sang Déwi Perjiwati.  
The cavern shook, the mountain shuddered to its depths,  
Rocked back and forth as if convulsed.  
Collapsing, Gaṭoloco sprawled
80. And vomited his blood in streams.  
Ni Perjiwati spewed red blood herself.  
Ki Gaṭoloco then at once  
Withdrew. And so, 'tis said,  
Each night Ki Gaṭoloco took up arms within  
The Cave of Siluman Werit  
Against the Princess Perjiwati.
81. Not once did he come out on top.  
Each night in combat he was overcome.  
Yet both of them kept vomiting  
Each time they came to grips.  
These mingled vomits formed a lump eventually,  
And later when nine months were up,  
A baby suddenly was born.
82. It proved to be an infant male,  
Dark-colored, shriveled, boneless, foul it looked.<sup>291</sup>

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289. *Lurahmu*. Here *lurah* is used in its courtly honorific sense, not to designate village office.

290. *Dinaru besi* usually means to become the victim of deadly black magic.

291. In other words, just like its father in miniature form: a male infant's penis.

When Perjiwati saw it she  
Adored it from her heart.  
Ki Gaṭoloco too felt much attached to it,  
This question he then put to her:  
"Pray tell me, sister Perjiwati,

83. "Who was it who created him,  
This child of yours, the little baby?" Said  
Ni Perjiwati in reply:  
"None other than yourself!  
For, as you know, he had his origins in blood;  
And naturally, if that's the case,  
'Twas you, my Lord, that gave him life."
84. Ki Gaṭoloco said to her:  
"I do not feel 'twas I who gave him life.  
But who it was, I've no idea,  
I do not understand.  
So you and I together should acknowledge him.  
I'll call him 'son,' for he has come  
Into existence on his 'own.'<sup>292</sup>
85. "It was not you that gave him form.  
God's will is utterly mysterious.  
But you and I are duty-bound  
To take him in our charge.  
Our obligation is to love and cherish him.  
So, sister, cherish him! Make sure  
He learns the meaning of desire."<sup>293</sup>
86. "And later when he is full grown  
Let him to God surrendered be, and let  
Him learn the saḥadat, the place  
Of man within the world,<sup>294</sup>  
The origin of his existence, when the time  
Arrives for him to seek a guru.  
Kinanṭi now must take its turn."<sup>295</sup>

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292. The nearest I can get to the play of: . . . sun ngarani anak / Ana-anané pribadi.

293. Kinarya dadi birai. The phrase is a bit obscure, but it seems to mean (since birai means "capable of sexual passion") that Perjiwati should raise the child up to puberty and instruct him in what that involves.

294. Dunungira wong gesang / Anèng donya: the idea is the "metaphysical" place of the living human being in the universe, i.e., nothing sociological!

295. An abrupt turn. This line--becik ginanti kinanṭi--has no semblance of story-line sense; it is simply an abrupt introduction to the meter of the final canto.

*Kinanti*<sup>296</sup>

1. "The term 'ashadu'<sup>297</sup> signifies  
The aspect primal of the body,  
For at that time his parents both  
Had at it with their 'apertures.'  
And 'Allah' signifies that being  
Whose ugliness surpasses All.<sup>298</sup>
2. "The words 'Ilaha Ilaha'<sup>299</sup>  
Mean that there is none other who  
Is 'similar' to him in form.  
'Washadu anna' signifies<sup>300</sup>  
The mother claims she has a thing  
Of ugliness comparable.
3. "'Muhammad Rasullolahu'  
Denotes the place established for  
The rasa and its mystery.  
As for the 'kalimah kalih,'  
The male and female essences  
Are what's referred to by the term.<sup>301</sup>
4. "Of this let all take cognizance:  
No more than thirty are the *nyawa*,<sup>302</sup>  
Each with its locus firmly set.  
Of these two are most eminent.  
As for their places in the body,  
Here, one by one, are their abodes.

296. This final canto is quite unlike anything that has preceded it, and may be an interpolation. One problem it raises is that of voice--whether Gaṭoloco is supposed to be speaking, or the author. Stanza 1 switches personal pronouns puzzlingly: *Tegesé lapal ashadu / Asalé ragaku iki / Amarga wong tuwanira*. . . . After stanza 1 no more personal pronouns appear.

297. *Ashadu* is an abbreviated reference to the first sentence of the Muslim confession of faith: *Ashhadu an lā ilāha illa'llāh* (*I testify that there is no god but God*). Needless to say, Gaṭoloco (or the author) interprets the term in his characteristic way. By "aspect/*had* at it" I have tried to render the roll of: *Tegesé lapal ashadu / Asalé ragaku iki / Amarga wong tuwanira / Sami ngadu lèngé iki*.

298. A repetition of a frequent earlier play: *Allah iku tegesira / Rupa kang ala nglangkungi*.

299. For the Arabic original of this, see above at n. 297. "Similar to him" is the best I can do for: *Ilaha ilaha iku / Datana ana malih-malih*.

300. *Washadu anna* refers to the second sentence of the confession of faith: *Ashhadu anna Muḥammadan rasūlu-llāh* (*I testify that Muhammad is His Messenger*).

301. Cf. Gaṭoloco's earlier interpretation of the *Kalimah Kalih* at Canto X, stanza 14.

302. I am uncertain how best to translate *nyawa*. The usual meanings are "spirit," "soul," "life." Perhaps "life-essences"? I have not been successful in working out the meanings of most of the names given to these *nyawa*.

5. "The Suksma Wantah's place is in  
The body, as the name reveals.<sup>303</sup>  
The Nur Muhammad's<sup>304</sup> seat (and this  
Is what the words mean in themselves,  
Referring to their proper place)  
In the two eyes is situated.
6. "As for the Suksma Nurbuwat,<sup>305</sup>  
Its place is found inside the head.  
As for the Suksma Nurmeda,  
It's situated in the ears.  
The Suksma Nurmadi in turn  
Has in the mouth its habitat.
7. "Suksma Nursari's dwellingplace  
In Mount Tursina can be found.<sup>306</sup>  
As for Suksma Nurjati's home,  
It is located in the teeth.  
Suksma Nurrasa, in its turn,  
In the oesophagus is set.
8. "And Sang Manik Kastuba's seat  
Is in the palate situated,  
While Manik Kama's place is in  
The inner pupil of the eye,  
And in the windpipe, truth to tell,  
The seat of Manik Peget lies.
9. "Throughout the body, everywhere,  
Sang Lulutjati is pervasive,  
While Sang Murjati finds its seat  
Precisely placed within the brain.  
Langgeng Buwana's locus can  
Be situated in the bones.
10. "The navel is the place where Sang  
Lapis Buwana is located.  
As for Hyang Jati's residence,  
Within the flesh it may be found,  
While Sang Marmaya's seat is set  
Within our muscles and our thews.
11. "Sang Banyu Papat in the skin  
Its place of habitation holds,  
While as for Nyawa Mulya's seat  
It's situated in the prick.  
The very name Nyawa Kembar  
Clearly denotes the scrotal sac.<sup>307</sup>

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303. *Wantah* can mean "essential shape" or "essential form."

304. On Nur Muhammad, see above at nn. 2 and 187.

305. Nurbuwat derives from the Arabic *nubūwah* (prophecy).

306. I.e., the nose. See below, at emended n. 8, for the identification of Tursina with Mount Sinai.

307. *Kembar* means "twin," and refers here to the two testicles in the scrotum.



12. "The Nyawa Liyep's habitat  
Lies in the glory of the heart.  
The Nyawa Wadi in its turn  
Within the body buried lies.  
And, lastly, Sang Turangga Jati  
Is situated in the crown."<sup>308</sup>

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308. In the sense of "fontanel." Cf. n. 184.

#### Addenda and Corrigenda

I must confess that the footnotes to Part I were prepared under deadline pressures, and that I was then unaware of the existence of Thomas Patrick Hughes's splendid *A Dictionary of Islam* (originally published in 1885, and then reissued by the Premier Book House in Lahore in 1965, in a revised, expanded edition developed by a group of young Islamicists). I would therefore like to take this opportunity to add to or to emend a few of those footnotes on the basis of this work. The revised notes should now read:

8. Mount Tursina is a Javanized version of the Arabic name for Mount Sinai, i.e., *Tūru Sainā'*.

12. *Wahyu* (from the Arabic *waḥy* [inspiration, illumination]) is the mysterious radiance of Power that descends on those heroes of Javanese lore who are destined for special greatness.

15. *Kitab* (Ar.: *kitāb*)--a general designation for religious texts in the Islamic community. The items specifically mentioned here are to be understood as follows:

Pekih = *fiqh*, or Islamic jurisprudence.

Sitin = *as-Sittīn Mas'alah* (The 60 Questions), a catechistic text by 'Abdu'l-'Abbās Aḥmad (d. 1415 A.D.).

Mukarar = *Muḥarrar*, an adaptation by ar-Rāfi'i (1226 A.D.) of three well-known texts on jurisprudence by the great al-Ghazzālī.

Isbandi = a reference to the *wird Isbandīyah* (esoteric prayer-formula) popular with the well-known Naqshbandīyah Sūfī brotherhood.

Usul = *Uṣūl*, literally "roots," means the exegesis of the four fundamentals of Islam: the Qur'ān, the *Hadīṣ* (received tradition of the Prophet's sayings), *Ijmā'* (principles agreed upon among the learned), and *Qiyās* (rules based on proper analogy with the above).

Tahjwit = *tajwīd*, the art of intonation and pronunciation in the recitation of the Qur'ān.

Nahwu = *naḥwu*, the study of syntax in interpretation.

16. *Ngèlmu* (Ar.: *‘ilm*) is the general Javanese word for knowledge, but especially esoteric religious knowledge.
18. From the Arabic *subḥ* (dawn)--the first of the five daily prayers required of the pious Muslim. It is usually performed about 5 a.m.
22. I.e., *zikr*, a typically Ṣūfī religious exercise consisting of constant repetition of a few sacred words or phrases, accompanied by rhythmic movements of the head and body, frequently inducing trance.
28. Various types of Islamic taboo. *Sirik* (Ar.: *shirk*) means "idolatry"; *makruh* (Ar.: *makrūh*) means "things to be avoided, though not absolutely prohibited"; *najis* (probably from the Arabic *najāsah* [impurity]) and *haram* (Ar.: *harām*) refer to things absolutely prohibited. *Batal* appears to refer to the cancellation of the beneficial effect of a ritual through accidental pollution.
31. *Halal* (Ar.: *ḥalāl*) means "ritually pure"--the opposite of *haram*.
43. They use the term *munapèk*, derived from the Arabic *munāfiq*, literally meaning "false Muslim."
60. *Talkim* (Ar.: *talqīn*) is the ritual address delivered to graveside mourners.
64. *Alam gaib* derives from the Arabic phrase *‘ālamu'l-ghaib* (the invisible world), but the whole phrase *ilangé duk alam gaib* is itself rather mysterious.
77. The text has: *Tegesé kapir kapiran*, which can be literally translated as "The meaning of *kapir* is 'abandoned' [*kapiran*]." *Kapir* (Ar.: *kāfir*) strictly means "infidel"; "*Kapir* 'capricious' signifies" is thus a very loose translation, designed only to keep the play of sounds.
79. *Zakat* (Ar.: *zakāt*) and *fiṭrah* (Ar.: *fiṭrah*) are the donations that pious Muslims are obliged to make annually to the poor and to mosque officials. See above at n. 26.
95. The Ka'bah is the huge rock monument in Mecca in the southeast corner of which is embedded the famous Black Stone (Ar.: *al-Ḥajaru'l-Aswad*). In the final stages of the *hajj*, the pilgrims walk seven times round the Ka'bah praying. It is said that out of awed respect the sun itself never stands directly over the sacred rock.
96. A reference to the practice of *zikr*--see above at n. 22.
97. From the Arabic word for Egypt--*Miṣr*.